



J. Verrius Della Rosa, Veronae, delin.

Blake sculpsit.

C: VAL: CATVLLVS.

Apud effigiem antiquam curiæ senatûs veronensi superpositam.



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THE
P O E M S
OF
CAIUS VALERIUS
CATULLUS,
IN ENGLISH VERSE:

WITH THE LATIN TEXT REVISED, AND CLASSICAL NOTES.

PREFIXED ARE ENGRAVINGS OF

CATULLUS, AND HIS FRIEND CORNELIUS NEPOS:

IN TWO VOLUMES.

Ut pictura, poesis: erit quæ, si propius stes,
Te capiat magis; et quædam, si longius abstes:
Hæc amat obscurum; volet hæc sub luce videri—

HORAT. *Art. Poet.*

George Frederic Holt, ed. & trans.
VOL. I.

L O N D O N:

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THE

P R E F A C E.

IT is apprehended, notwithstanding several of the poems of Catullus have already appeared in an English dress, yet, that hitherto we have had no complete translation of that Roman classic. From whence such a circumstance should arise, it is impossible to conjecture, because, though he has undoubtedly many difficult and obscure passages, there are still certain determined beauties, which must always have recommended him to the notice of the learned.

The largest English collection, I meet with, is in the translation of an old romance, written by Mons. de la Chapelle, and entitled, *Amours de Catulle*; some of the principal *Carmina* of Catullus, with a few other poems from different writers, are so put together, as to form, in the author's own words, "a train of historical conjectures."

The French, indeed, have produced two entire translations of his works; the one, near a century and a half ago, by the Abbé de Marolles; and the other, a very few years since, by the Marquis de Pezai, author of the *Soirées Helvetiennes*; in both which, we are rather to praise the attempt, than to congratulate them on their successful execution of it: the Marquis de Pezai, in particular, is more deficient than I should have expected; for not to mention his notes, which are too frequently mere jeux d'esprit, and his inelegant disposition of the poems themselves; there are many pieces, in which he only preserves the original text, without adding a syllable of translation to render them somewhat satisfactory and intelligent. It is also further remarkable, after boasting so much in his preliminary discourse of the superiority of a verse translation over one in prose, that he should be content to translate Catullus in the way which he himself acknowledges is the least likely to do his author justice; for he well observes, that a prose translation is only a copy in black and white; whereas a poetical translation shews the picture in all its brilliancy of colouring.

There

There are two versions of this Poet in Italian, which I think are by no means unsuccessful; the one is by Parmindo Ibichense, and is found in a voluminous work, published at Milan, 1731, of all the Latin poets with translations; the other, by the Abate Raffaele, came out 1776.

Catullus has had some very able editors, and commentators: the most ancient I am acquainted with is Antonius Parthenius Lacisius; although there are many more ancient, whose editions, by reason of their rarity, I have never seen: the principal of these are Guarinus of Verona, and Calphurnius of Vicenza. The edition of Parthenius is valuable, and the comment has merit: it was printed in folio, at Venice, 1488: he places our author, contrary to other editors, between the two poets which generally accompany him, Tibullus and Propertius: the only edition besides, in which I have seen the same arrangement observed, is that printed at Venice, in folio, by Symon Bevilaqua, 1493. The editors, and commentators, after Parthenius are, Philippus Beroaldus, Palladius Fuscus, Theodorus Beza, Jo. Livineius, Passeratius, Rob. Titius, Achilles Statius, Antonius Muretus, Jos. Scaliger, Janus Douza,

Conrade Vorstius, Theod. Marcilius, Victor Geselinus, Janus Gebhardus, Gabbema, Theod. Pulmanus Craneburgius, Morellius, Hieron. Avantius, Grævius, Isaac Vossius, Philip. Silvius, Jo. Franc. Corradinus, Doeringius, with a few others of inferior note. I shall not make any strictures on their several merits; but will only remark, that Vossius is always learned, often ingenious, sometimes whimsical; and that Silvius the Delphin editor has frequently misunderstood, or misconstrued his author. But chief of Catullian commentators is Jo. Antonius Vulpius, who published at Padua, 1737, a beautiful quarto edition of Catullus, with Tibullus and Propertius in corresponding volumes. His notes are copious, elegant, and full of taste; but his text is not always happily chosen.

The reader of classic curiosity may like to be informed, that till the fifteenth century few copies of Catullus existed: many manuscripts of our author were then produced; and the press, which at that æra began to acquire celebrity, multiplied the labours of the pen. According to Matthæus Palmerius, an ancient manuscript of Catullus was brought to light in the year 1425, which first made this poet better

better known to the literati ; it appeared to have been executed in Gaul, and was carried to Verona, where Baptista Guarinus, the son, one of the very early commentators of Catullus, became acquainted with it: he is said to have written a singular epigram on this manuscript finding its way to the birth-place of our bard, which epigram in point of construction has occasioned some learned disputes.

To enumerate the various editions of Catullus would be unnecessarily tedious ; but I will just mention some of very early date, prior to that of Parthenius, now become so scarce, that they are almost unknown. Harwood in his view of classic editions does not mention that of 1481, though he does the prior editions ; and he gives a considerable list of those subsequent ; yet there are very many unnoticed by him.

Catullus, with Tibullus, Propertius, and the Sylvæ of Statius, 1472 ; finely printed in folio, without the name of the printer, or place where edited.

Catullus, printed at Parma, by Stephanus Corallus, 1473, in folio. It is the first edition of this author ever printed singly.

Catullus,

Catullus, with Tibullus, Propertius, and the Sylvæ of Statius; revised by Guarinus of Verona; printed at Venice, by John of Colonia, and John Manthen of Ghersem, 1475, in folio.

Catullus, with Tibullus, and Propertius; printed at Reggio, by Prosp. Odoardus, and Albertus Mazalus, 1481, in folio.—There is also another edition printed in the same year at Vicenza, by Jo. Rennensis, and Dionys. Berthocus, with the Sylvæ of Statius added. The editor is Calphurnius.

In the selection of my Latin text, I have chiefly followed the older readings of Catullus; as best conveying, in my opinion, the author's real meaning.

With regard to the notes, they are for the most part my own; at the same time, I do not scruple to confess that I have availed myself of every intelligence the researches of his several commentators could possibly afford.

Those indecencies occurring so frequently in our poet, which I have constantly preserved in the original, and ventured in some way to translate, may be
thought

thought to require apology; for I have given the whole of Catullus without reserve. The chaste reader might think them best omitted; but the inquisitive scholar might wish to be acquainted even with the ribaldry, and broad lampoon of Roman times.

When an ancient classic is translated, and explained, the work may be considered as forming a link in the chain of history: history should not be falsified, we ought therefore to translate him somewhat fairly; and when he gives us the manners of his own day, however disgusting to our sensations, and repugnant to our natures they may oftentimes prove, we must not in translation suppress, or even too much gloss them over, through a fastidious regard to delicacy. I have endeavoured throughout the work to convey our poet's meaning in its fullest extent, without overstepping the modesty of language.

It is singular, that Italy, which has afforded authentic likenesses of more ancient poets, cannot, I believe, among all its choice hoards of antiquity, furnish any similitude of Catullus; and I have twice
made

made it an object of research, in going over that classic ground; if we except the statue which stands, with a few more, over the *Palazzo di Consiglio*, or Council-house at Verona; the originality of which has however been doubted: some aver that it is antique; while some say, that it is a modern production, made only to commemorate, with the other statues, one of those celebrated characters to which Verona gave birth. But be this as it may, it is the only representation of Catullus extant, I have therefore given an engraved copy of it, as well as of his friend Cornelius Nepos, whose statue is one of those that accompany him.

If it can stamp any merit on the present work to say, that it has been kept the period which Horace prescribes; that merit, and more it may claim. It is ten years since the translation was made, during which time, it has been taken up, and retouched at intervals. Perhaps I may be wrong to acknowledge this; as the world might expect, and not without reason, a more perfect performance. Still I have to hope, that it may prove in a degree acceptable, as it is; till some English pen, more able, shall do full justice to the worth of Catullus.

THE
L I F E
O F
C A T U L L U S.

THE prænomen of Valerius Catullus has been a subject of much controversy: Joseph Scaliger gives him that of Quintus, on the slender authority of a mutilated passage in one poem^a, where some editors have supplied the word Quintus; he has also the sanction of an old codex which Jacobus Cujacius shewed him; and J. Harduin confirms his opinion, by asserting, in his edition of Pliny's Natural History, that every manuscript has Quintus. Deceived by a similarity of name, writers have possibly confounded our Catullus with the poet Catulus, whose prænomen Quintus they have mistakenly applied to him. The generality, and the most learned of our Poet's editors call him Caius. But Apuleius, prior

^a *Carm.* 64. *Lin.* 12.

to all editions of our author, wrote a very able apology for the sportive licence of some poems of Caius Valerius Catullus.

From the testimony of Ovid^b, Pliny^c the elder, Martial^d, Ausonius^e, Macrobius^f, and, indeed, of himself, when he addresses the Peninsula of Sirmio^g, on his safe return home from Bithynia, we may conclude that Catullus was a Veronese. Some contend, without a reason, that Sirmio was his birth-place; but the mention he makes of it gives us no room to discredit Eusebius, who expressly says, that it was Verona. The whole Peninsula was probably his paternal estate, and his abode in later life. According to the chronicle of St. Jerome, he was born in the second year of the 173 Olympiad, A. U. C. 667. in the consulate of Luc. Cornelius Cinna, and of Cn. Octavius; or 85 years before Christ. At this period, Terentius Varro flourished at Rome. Some make Sallust his cotemporary, others say that he was prior to Catullus. Virgil too lived in our poet's days, but was seventeen years younger than him, being born,

^b Ovid. *Amor. Eleg.* 15. *Lib.* 3. ^c Plin. *Hist. Nat. Cap.* 6. *Lib.* 36.

^d Mart. *Epig.* 103. *Lib.* 10.—*Epig.* 195. *Lib.* 14.

^e Ausonius, *Drepan. Pacat. Latin. Idyl.* 7.

^f Macrobi. *Saturn. Cap.* 1. *Lib.* 2. ^g *Carm.* 28.

says

says St. Jerome, in the third year of the 177 Olympiad, A. U. C. 684. Cn. Pompeius Magnus, and M. Licinius Crassus, COSS.

Great have been the disputes among the learned, whether Catullus sent his poem on Lesbia's sparrow to Virgil; as the epigram of Martial^b, *Sic forsan tener*, &c. would seem to imply. Petrus Crinitusⁱ imagines that he did; for which Lilius Gregorius Gyraldus reprehends him, on the ground that Virgil must have been too young to value the poetic present, and that the word *forsan* entirely destroys the plausibility of his conjecture. But if we suppose that Catullus, who died at the age of forty, wrote the poem in question at the age of thirty, or thirty-five, Virgil then was thirteen, or eighteen, when he surely must have had a relish for the lighter kinds of poetry at least. Crinitus, indeed, by saying that Catullus died at the age of thirty, invalidates his own assertion; for, unless Catullus wrote the poem a short time before his death, Virgil must have been very young indeed.

^b Mart. *Epig.* 14. *Lib.* 4.

ⁱ Pet. Crinit. *In Vita Catulli*.

Valerius, the father of Catullus, was a citizen of consideration; and it would appear, from Suetonius, that Julius Cæsar greatly frequented his house^k.

Our poet was introduced to notice at Rome very early in life by Manlius Torquatus, of a patrician family, whose marriage with Julia Aurunculeia he celebrates in a lovely epithalamium, and to whom he writes an epistle highly commended by Muretus^l. The company and conversation of the men of genius in that age, with whom we find he there associated, must have greatly improved his natural parts; and the suavity of his manners, the brilliancy of his wit, together with his great learning, acquired him many friends; chief of whom is Cornelius Nepos, a personage of high birth, and profound erudition; to him he dedicates his poems^m. Then follow Fabullus, and Verannius whom he sometimes familiarly calls Veranniolus, in his favourite stile of diminutives: Aurelius, and Furius; the first was a miser, whom he jocosely names the father of fastingⁿ;

^k Sueton. *In Julio*, Cap. 73. ^l *Carm.* 65.

^m *Carm.* 1.

ⁿ *Carm.* 13.

the other was a beggar, who possessed neither servant or furniture^o: Licinius Calvus, a famous orator and poet^p; ancient writers have generally connected him with Catullus, who makes the most tender mention of his friend's amiable mistress Quintilia^q: Alphenus Varus, a lawyer: Cinna^r, the author of Smyrna: Cornificius^s, who, as some pretend, wrote the four books of rhetoric to Herennius: Hortalus, a moderate poet, on whose account Catullus translated into Latin the poem^u on Berenice's hair from the Greek; apologizing for his delay in a poetical epistle^v, which precedes it: Cato the scholiast^w, not to be confounded with the severe Utican: Cælius, a Veronese^x; but, from the tenor of the pieces that mention him, he seems to have been an acquaintance in Rome: Camerius, an unknown personage^y, who appears to have been a successful gallant: Flavius^z, a similar character: Septimius, alike unknown^a, but whose tenderness for his fair Acme will live for ever

^o *Carm.* 20.

^p Plin. *Epist.* 16. *Lib.* 1.—*Epist.* 27. *Lib.* 4.

^q *Carm.* 91. ^r *Carm.* 27. ^s *Carm.* 90.

^t *Carm.* 35. ^u *Carm.* 63. ^v *Carm.* 62.

^w Suetonius *de claris Grammaticis*, *Cep.* 11.

^x *Carmina* 55, & 95. ^y *Carm.* 52.

^z *Carm.* 6. ^a *Carm.* 42.

in the elegant verse of Cæcilius, who wrote a poem on the Mater Deorum^b, and possibly was of New Comun; therefore their friendship might have commenced when our poet lived at Sirmio: last, and most respectable, was M. T. Cicero, who is said to have highly valued him; that he pleaded some cause for him, or rendered him some essential service in the Forum of which we are totally ignorant, is probable, from the elegant little epigram^c which contains his thanks. Marrucinus Asinius ought perhaps to be enumerated; he appears to have been an unlucky jesting boy^d, and brother to Asinius Pollio, a well-known character; eloquent himself, Pollio was a foe to the eloquence of others^e; he particularly despised Cicero, and even treated his memory with disrespect, as well as that of Catullus^f, who seemed, when living, to have esteemed him, although the enemy of Tully.

The loves of the poet of Verona, which Ovid asserts were various^g, are proclaimed by his several amatory productions, equal in renown to the epic

^b *Carm.* 32.

^c *Carm.* 46.

^d *Carm.* 12.

^e Quintilian, *Cap.* 8. *Lib.* 1. Seneca, *Epist.* 100.

^f Vulpian, *In Vitâ Catulli.*

^g Ovid, *Trist. Lib.* 1.

labours of the Mantuan bard. He was chiefly attached to Clodia^b, whom he celebrated under the name of Lesbia; in honour perhaps of the Lesbian poetess Sappho, whose writings were his delight: she was frail, but possessed the whole beauty of her sex; and she was probably a gay sprightly fair, from the comparison he draws between her and the inanimate Quintilia^l, who might be a celebrated beauty of a different cast. Some suppose Lesbia sister to the infamous Clodius. Hypsithilla^k, and Aufilena, both Veronese ladies, also greatly shared his affections; the latter, a meretricious jilt^l, and addicted to incestuous pleasures, incurred the poetic castigation of her bard^m, whom the happy Quintius rivalled in her affectionsⁿ. I could wish that the history of his amours ended here; but truth obliges us to acknowledge his minion Juventius.

What rank Catullus held among the wealthy admits of inquiry. In his early days he might experience poverty; in later life, perhaps after his father's decease, he was affluent. On the one hand, he

h Apuleius, *Orat. Claud. Max.*i *Carm.* 83.k *Carm.* 29.l *Carm.* 105.m *Carm.* 106.n *Carm.* 95.

frankly confesses the emptiness of his purse^o; and he followed Memmius when prætor into Bithynia, it would seem, with the hopes of gain: his employ, though doubtless creditable and important, produced no profit; by reason of the prætor's avidity, and inattention to the interests of his suite^p: he could not even afford bearers to his old travelling couch^q: nay, so needy was he, that we find he was once obliged to pawn his country seat^r. On the other hand, having a country seat argues that he was not poor from his station in life: he had moreover a farm in the Tiburtine territory^s: he did not scruple to call himself the lord of Sirmio^t: he navigated the seas in his own vessel: he gratified his taste and inclinations, gave entertainments, indulged in love, and employed procurers for his amorous pleasures^u: he lived on terms of friendship with the great; hence his extravagancies; and hence his consequent distresses, which might have occasioned his intimacy with so many law characters^v.

o *Carm.* 13.p *Carm.* 10.q *Carm.* 10.r *Carm.* 23.s *Carm.* 41.t *Carm.* 28.u *Carm.* 98.v Vulpius, *In Vita Catulli*.

If he was of a dissipated turn; he was nevertheless grateful, and affectionate. That elegant composition on the nuptials of his patron Manlius evinces this: and, in his epistle to the same, a strain of tenderness runs throughout that inchant; he there apologizes for his deficiency in friendly offices and poetic offerings, by reason of his grief for the loss of his brother; and his apostrophe to that brother, in the same epistle, is exquisite. The few lines^w he composed, on performing obsequies at his tomb on the Rhœtean coast, breathe the purest fraternal regard. It appears, that while Catullus was on his expedition with Memmius, his brother died untimely^x in the Troad province; and was buried on the promontory of Rhœteum, once celebrated for the sepulchre of Ajax Telamon. Returning from Bithynia into Italy, he necessarily passed Rhœteum; where, respecting his brother's memory, he stopped at his tomb, and offered due oblations^y.

The learned character of Catullus is acknowledged by writers both ancient, and modern. Tibullus^z,

^w *Carm.* 96.

^x *Carm.* 62. & 65.

^y *Carm.* 96.

^z *Tibul. Eleg.* 6. *Lib.* 3.

Ovid^a, and Martial^b give him the appellation of *doctus*, the latter of whom allows his vast superiority in epigrammatic composition^c. Cornelius Nepos thought his poetic trifles of some value^d; and Pompeius Saturninus, with Sentius Augurinus, as we learn from Pliny the younger^e, acquired merit by imitating him. The erudite J. C. Scaliger alone scrupled his pretensions to being *learned*, and affirmed that his works contained whatever was vulgar^f; but he afterwards changed opinion, pronouncing his galliambic poem a most noble composition, and his epithalamium on the marriage of Peleus and Thetis a near approach to the divinity of the *Æneid*. On what account he more particularly obtained the epithet *doctus* is uncertain, perhaps from being remarkably versed in the Greek tongue, as polite an accomplishment in his day as a knowledge of the French language is in ours; we know how neatly he has rendered that sweet little ode of the poetess Sappho^g, and an elegy of Callimachus^h; indeed all

a Ovid. *Amor. Eleg.* 9. *Lib.* 3.

b Mart. *Epig.* 62. *Lib.* 1.

c Mart. *Epig.* 78. *Lib.* 10.

d *Carm.* 1.

e Plinius, *Epist.* 16. *Lib.* 1. & *Epist.* 27. *Lib.* 4.

f *Poetices*, *Cap.* 6. *Lib.* 6.

g *Carm.* 48.

h *Carm.* 63.

his compositions appear formed on the Greek model: perhaps it was from the various metres in which he wrote his poems: or, it might be from some peculiar literary talent that we are unacquainted with. In like manner Lucretius was called *carus*; probably from the sweetness either of his disposition, or of his verse; probably from some endearing qualification.

Strength and simplicity, elegance and perspicuity mark the stile of Catullus. To his lines the elder Pliny attributes an occasional harshnessⁱ, and the younger Pliny a negligence^k; but this inequality, like discord in musick, or the bold contrasting shadow in painting, often constitutes beauty. In the voluptuousness of amatory verse he excelled; in the galliambic he was unique; but a clean well-pointed satire was his fort, which he applied fearless, without distinction of persons: the monarch himself often felt the severity of his song, and did not resent it. When Cæsar was on a visit at the house of Cicero, who records the circumstance in an epistle to his friend Atticus; that poem, an eternal stain on his reputation, wherein our bard

ⁱ Plin. *Hist. Nat. Præfat.*

^k Plin. *Epist.* 16. *Lib.* 1.

censures the emperor's ill-applied liberality^l towards his dissolute favourite Mamurra, was shewn him while he was at the bath, as the topic of public conversation: Cæsar affected to disregard it; and, either to display an ostentatious moderation, or to conceal his indignation, he accepted the submission of Catullus, and soon after invited him to supper: he also continued to make a home of his father's house as usual^m.

Next to Cæsar, and to Mamurra whose sumptuous possessions proclaimed his ravages in Transalpine Gaul better than all the verse of Catullusⁿ, the principal objects of his satire were Gellius^o, Gallus^p, Vectius^q, Ravidus^r, Cominius^s, Nonius Struma^t, and Vatinius; persons he thoroughly hated. Memmius^u, the avaritious prætor whom he attended into Bithynia, of course does not escape it. He ridicules the incontinent, foul-breathed Æmilius^v. He plays upon Volusius^w, a wretched writer of annals; Eg-

^l *Carm.* 26. and its first note.

^m Suetonius, *In Julio*, *Cap.* 73.

ⁿ Plin. *Hist. Nat.* *Cap.* 6. *Lib.* 36. ^o *Carm.* 71. & *var.*

^p *Carm.* 75. ^q *Carm.* 93. ^r *Carm.* 37.

^s *Carm.* 103. ^t *Carm.* 49. & *seq.* ^u *Carmina* 10. 25. 44.

^v *Carm.* 92. ^w *Carm.* 33.

natus,

natius^x, his execrable poetic rival; Suffenus^y, a conceited scribbler, with whom he includes Cæsius, and Aquinius, those literary pests; lastly the weak orator Sextius^z, at the recital of whose cold compositions he laughingly says that he took cold himself.

Catullus makes satirical mention of other characters less consequential, and less conspicuous in his poetry: namely Sulla, a grammarian^a; the pompous poet Antimachus^b; Arrius^c, a violent aspirator of words, whose uncle Liber, it seems, was the same; Fuffitius, an old secretary of Cæsar's, together with Otho, and Libo whose dirty feet are noticed^d; Porcius, and Socratio^e, tools of the despoiling prætor Cn. Calpurnius Piso; the fetid Virro^f, if such be the real name of the person intended; Rufus, who had a similar infirmity^g, and was most probably M. Cælius Rufus the orator; Silo, a pander^h; Vibennius and his sonⁱ, the one a thief, the other unnaturally infamous; the lascivious Aufilenus^k, bro-

x *Carm.* 26.y *Carm.* 19.z *Carm.* 41.a *Carm.* 14.b *Carm.* 90.c *Carm.* 81.d *Carm.* 51.e *Carm.* 44.f *Carm.* 68.g *Carm.* 66.h *Carm.* 98.i *Carm.* 30.k *Carm.* 95.

ther of our poet's mistress Aufilena; Rufa of Bononia^l, wife of Menenus, and the mistress of Rufulus; Posthumia^m, a lady of bacchanalian fame; Balbus; Posthumius; and other obscure characters mentioned in the poem to a harlot's doorⁿ.

Scholiasts are divided, in what class of poets Catullus ought to rank. Quintilian, and Diomedes the grammarian place him among the ambic: it is certain, that his iambic poetry acquired renown before the time of Horace, who nevertheless boasts of having first written Latin iambics^o: St. Jerome numbers him among the lyric poets; and others among the epigrammatists. But perhaps to none of these in particular does Catullus properly belong: it is probable that he wrote many poems, whose nature even is unknown to us, of which we are deprived by time and accident. Speaking of himself when young, he says, *multa satis lusi*^p; whence we may infer, that his muse disported in various kinds of poetry. Pliny the elder intimates^q, that he had composed something on incantations, of

^l *Carm.* 56.

^m *Carm.* 28.

ⁿ *Carm.* 64.

^o Horat. *Epist.* 19. *Lib.* 1.

^p *Carm.* 65.

^q Plin. *Hist. Nat. Cap.* 2. *Lib.* 28.

which

which there are no remains. Terentianus Maurus tells us, that he wrote an ithyphallic poem, now lost; quoting a specimen of his Priapeian manner.

The poems transmitted to us, and generally received as belonging to Catullus, although some unbelieving disputants would doubt the originality of them all, have been divided by many of his commentators into three classes: 1. the lyric, 2. the heroic and elegiac, 3. the epigrammatic. How far this division is just I will not contend.

Of the poems attributed to Catullus, I greatly doubt whether the *Pervigilium Veneris* be genuine, for reasons given in my notes to it. Lilius Gregorius Gyraldus says, that he never saw the *Pervigilium Veneris*, or Catullus's *Poem on the Spring*; yet he cites no authority for calling it Catullus's: he had heard it was among the manuscripts of Aldus Manutius: Erasmus confirms this; and Jo. Pierius Valerianus quotes the piece in his notes on Virgil. The three Priapeian poems which follow, placed by most editors after *Carm.* 17, for what good reason I know not, must, from manner and stile, belong to Ca-

r See Poems which some attribute to Catullus, Po. 2.

tullus;

tullus; they have nearly all the correctness of the *Phaselus*^s, which is composed of pure iambics; and Virgil copies some parts of them in his eclogues: Virgil was certainly an imitator of our poet; so was Persius. The word *ostreosior*, in the first Priapeian poem, sufficiently proclaims its author, who delighted in such comparatives. That elegant little poem, entitled *Ceiris*, usually ascribed to Virgil, has by many been given to Catullus, particularly by one writer who has warmly defended his claim to it^t.

Catullus died some years after the age of forty, as Vulpus in his comments on *Carmina* 50. & 108. satisfactorily proves; however contradictory to Eusebius, who in his chronicle affirms, that he died at the age of thirty, and much about the time that Virgil was a student at Cremona.

^s *Carm.* 4.

^t *Raphael Eglinus Iconius Tigurinus in Vindiciis Ceiris Catullianæ adversus Jos. Scaligerum.*

THE
METRES

OF

CATULLUS.

IN the several poems of Catullus fourteen different kinds of metre occur, subject now and then to the usual metrical liberties.

I.

The PHALÆCIAN HENDECASYLLABUS, which is the most frequent; for Catullus has thirty-nine poems in this measure. Example:

Quōi dō | nō lēpē | dūm nō | vūm lī | bellūm.

II.

The pure IAMBIC TRIMETER: Ex.

Āit | fūis | sē nā | vūm | cēlēr | rīmūs.

The mixt iambic occurs in *Carm.* 52.

III. The

III.

The CHOLIAMBIC ; differing from the mixt iambic in the two last feet, the one of which is never any other than an iambic, and the last always a spondee: Ex.

Fulsē | rē quōn | dām cān | dīdī | tībī | sōlēs.

IV.

The SAPPHIC : Ex.

Sivē in | extrē | mōs pēnē | trābīt | indōs.

V.

The ADONIC, which forms the fourth, or concluding line of every Sapphic stanza : Ex.

Tūnditūr | ūndā.

VI.

The TROCHAIC, or ANTISPASTUS : Ex.

Quēmdām | mūnīcī | pēm mēūm | dē tū | ō vōlō | pōntē.

VII.

The IAMBIC TETRAMETER : Ex.

Rēmīt | tē pāl | lūm | mībī | mēūm | quōd in | vōlā | stī.

VIII.

The CHORIAMBIC : Ex.

Vētōs | irrītā fēr | ēt nēbūlās | āērīās | sīnīs.

IX. The

IX.

The PSEUDO-PHALÆCIAN: Ex.

Fēmēl | lās ōm | nēs ā | mīcē | prēndī.

Like other ancient poets, Catullus has many harsh lines in this measure.

X.

The GLYCONIAN: Ex.

Jām sēr | vīrē Tbā | lāssīŏ.

XI.

The PHERECRATIAN: Ex.

Ēxēr | cētē jū | vētām.

Catullus has two instances, where it is joined with the preceding. See *Carmina* 31. & 58.

XII.

The HEXAMETER: Ex.

Tēmpē | quæ sīl | væ cin | gūnt sūpēr | īmpēn | dētēs.

This verse alternated with the Pentameter is the measure Catullus has invariably used, from *Carmen* 62. to the conclusion of his poems.

XIII. The

XIII.

The elegiac PENTAMETER. In this measure, which needs no illustration, Catullus has frequently a harsh line.

XIV.

The GALLIAMBIC. It was in this metre the Gallæ, or priestesses of Cybele are said to have sung; hence the name. It is composed of six feet: the first is generally an anapæst, but sometimes a spondee, or tribrachys; the second almost always an iambic, seldom an anapæst, tribrachys, or dactyle; the third an iambic, now and then a spondee; the fourth a dactyle, or spondee; the fifth most commonly a dactyle, though not infrequently an amphimacer, or a spondee; the sixth, and last, is an anapæst, but sometimes an iambic preceded by an amphimacer.

The following examples may serve to elucidate such a singular versification, on which Petrus Victorius has treated very learnedly in his *Var. Leç. Cap. 12. Lib. 11.* In this measure, most probably of Grecian origin, Catullus has no other poem than the *Atys*, which may be a translation from the Greek.

Pēpūlit | qūe nō | Elīs ūm | brās vĕgĕ | tīs sōnĭ | pĕdībūs.

Tībī | cĕn ūbī | cānīt | Phryx cūr | vō grāvĕ | cālāmō.

Ībī mā | riā vā | stā vī | sēns lācrī | māntībūs | ōcūlis.

Pātrīā | ō mĕā | crĕā | trīx pātrī | ā ō mĕa | gĕnĕtrīx.

Ābĕrō | fōrō | pālā | strā stādī | o ēt gy | mñāsīs.

Ībī jūn | Elā jūgā | rēsōl | vĕns Cŷbĕ | lē lēō | nībūs.

Ālĕ | nā qūæ | pĕtĕn | tēs vĕlūt | ĕxsūlēs | lōcā.

Itāqūe ūt | dōmūm | Cŷbĕl | lēs tĕtī | gĕrĕ lās | sūlā.

ANCIENT WRITERS,

WHO MAKE MENTION OF

C A T U L L U S.

CORNELIUS NEPOS. Life of T. Pomponius Atticus; Chap. 12.

HORACE. Satire 10. Book 1.

TIBULLUS. Elegy 6. Book 3.

PROPERTIUS. Elegy 19 & 25. Book 2.

OVID. *Amor.* Elegy 9 & 15. Book 3.—*Tristia* Verse 427. Book 2.

VELLEIUS PATERCULUS. Roman History; Chapter 36. Book 2.

MARCUS A. SENECA, the rhetorician. Controvers. 19.

LUCIUS A. SENECA, the philosopher. *In Apocryphosi Claudii Cæsaris.*

PLINY THE ELDER. Natural History; Preface—
Chapter 2. Book 28.—Chap. 6 & 21. Book 36.
—Chap. 6. Book 37.

PLINY THE YOUNGER. Epistle 16. Book 1.—
Epistle 14. Book 4.

SENTIUS AUGURINUS. (As quoted by Pliny the
younger; Epistle 627. Book 4.)

CORNELIUS TACITUS. Annals; Book 4.

JUVENAL. Satire 6. Verse 7.

SUETONIUS. Life of Julius Cæsar; Chap. 73.

QUINTILIAN. Institutes of Oratory; Chap. 5
& 10. Book 1.—Chap. 3. Book 6.—Chap. 3 & 4.
Book 9.—Chap. 1. Book 10.—Chap. 1 & 3. Book 11.

MARTIAL. Epigrams; Epistle to the reader—
Epig. 62. Book 1.—Epig. 71. Book 2.—Epig. 14.
Book 4.—Epig. 5. Book 5.—Epig. 14. Book 7.—
Epig. 73. Book 8.—Epig. 78 & 103. Book 10.—
Epig. 44. Book 12.—Epig. 77, 100 & 195. Book 14.

AULUS GELLIUS. Attic Nights; Chap. 20.
Book 7.—Chap. 9. Book 19.

AUSONIUS. *Drepanio Pacato Latino.*

MACROBIUS. *Saturnalia*; Chap. 1. Book 2.

LUCIUS APULEIUS. *In Apologia.*

SIDONIUS

SIDONIUS APOLLINARIS. Epistle 10. Book 2.

SEVERINUS BOETHIUS. Consolation of Philosophy; Pros. 4. Book 3.

DIOMEDES, the grammarian. On the Iambic; Chap. 6. Book 3.

TERENTIANUS MAURUS. Treatise on letters, syllables, feet, and metres; speaking of the Phalæcian hendecasyllabus: Ver. 838 & 1031.

CATULLUS.

C. VALERII CATULLI

AD

CORNELIUM NEPOTEM

CARMINA.

CARMEN. I.

SIVE

DEDICATIO.

QUOI dono lepidum novum libellum,
 Aridâ modò pumice expositum?
 Corneli, tibi. namque tu solebas
 Meas esse aliquid putare nugas

NOTES.

Quoi dono, &c.] Cornelius Nepos, to whom this little prefatory poem is addressed, was a learned historian of Catullus's time, and his countryman by birth; though some writers contend, that it was not C. Nepos to whom Catullus dedicated his book, but to some other Cornelius: there is however a poem in Ausonius, from which it evidently appears, that it was dedicated to Cornelius Nepos, whom Ausonius terms Gallus, though Pliny calls him a Paduan.

*Cui dono lepidum novum libellum,
 Veronensis ait poëta quondam:
 Inventoque dedit statim Nepoti.
 At nos inlepidum, rudem libellum
 Credimus gremio cui fovendum?
 Inveni, (trepidæ silete nugæ!)
 Nec doctum minus, et magis benignum,
 Quam quem Gallia præbuit Catullo.*

AUSON. *Idyl.* 7.*Quoi*

THE
P O E M S
OF
C. VALERIUS CATULLUS,

DEDICATED TO
CORNELIUS NEPOS.

POEM I.
OR THE
DEDICATION.

WITH pumice dry just polish'd fine,
To whom present this book of mine ;
This little volume smart, and new ?——
Cornelius, I will give it you :
For then you oft were wont to say 5
Some trifling merit had my lay ;

Quoi is a word, which Catullus, and many other Roman poets, used for *cui*. Some MSS. have *quin*, which is certainly a very corrupt reading.

Arida modo pumice.] The ancients were accustomed to smooth the parchments they wrote upon, with pumice-stone, the better to receive the ink ; the outside of their sheets was likewise so smoothed ; and often, for ornament's sake, stained with some gaudy colour. Thus Pliny on the pumice: *Pumicum usus est in corporibus lævigandis, atque etiam libris*. Any highly-finished composition was therefore said to be, *pumice expolitum* ; which is the sense of Catullus. Many will have *pumex* masculine, and write *arido pumice*.

Jam tum, quum ausus es unus Italorum
 Omne ævum tribus explicare chartis,
 Doctis, Jupiter! et laboriosis.
 Quare habe tibi quicquid hoc libelli et,
 Qualecunque: quod, ô patrona Virgo,
 Plus uno maneat perenne seculo.

5

10

AD PASSEREM LESBIÆ. II.

PASSER. *deliciæ meæ puellæ,*
 Quicum ludere, quem in sinu tenere,

Omne ævum tribus, &c.] The work here alluded to, though now lost, according to Gerard Vossius in his life of Nepos, traced back the heathen mythology to its earliest date; and, from his opinion, that it was divided into the fabulous, obscure, and historical, many commentators have supposed, that the word *tribus* related to this division of the subject: others think, that the work was comprised in three volumes, and that Catullus praises his friend Cornelius, for bringing so large a work into so small a compass: while others would contend, that the poet meant it was written in a few volumes, without any determinate number; three being a word expressive of paucity with the Romans, as two or three is with us. So Catullus, in *Carm.* 76.

Si tria natorum suavia repererit.

â patrona Virgo.] Pallas is so called, from being the protectress of the fine arts; and our poet could not have addressed himself to a more proper person, to request the preservation of his verses: Horace says it is impossible to excel in any thing, without her influence and protection:

Tu nihil invitâ dices, faciesve Minervâ.

HOR. *Art. Poet.* v. 385.

Some

When, chief of Italy's learn'd train,
 You dar'd in three small tracts explain,
 Gods! how laborious and how sage,
 The history of ev'ry age. 10
 Whatever then its value be,
 Accept this little book from me;
 And, o protecting Virgin, deign
 It may for centuries remain!

TO LESBIA'S SPARROW. II.

DEAR sparrow! the pride of my maid,
 With whom she in sport often plays;
 Whom oft, on her snowy breast laid,
 She toys with a thousand fond ways;

Some read *patrima Virgo*, alluding to Minerva's birth; this I think is foreign to the purpose for which she is here introduced. Others read *patroa Virgo*; from her being the natural guardian of Rome, as ranking among the *dii patrii*; and because she was reckoned the express image of her father Jupiter.

II.

However differently writers may have conjectured, in determining the merit of this, and the following little poem; yet are they all agreed, in the highest commendation of their wit, and beauty. Politianus, Turnebus, and others, affect, that a libidinous vein of pleasantry is conveyed, through the several passages of each; but for my part, I confess, that I by no means see any

Quoi primum digitum dare adpetenti,
Et acres solet incitare morsus:

Quum desiderio meo nitenti

5

Carum nescio quid lubet jocari,

Ut solatiolum sui doloris

Credo, ut tum gravis acquiescat ardor:

Tecum ludere, sicut ipsa, posse,

Et tristes animi levare curas,

10

Tam gratum est mihi, quàm ferunt puellæ

Pernici aureolum fuisse malum,

Quod zonam soluit diù ligatam.

positive grounds for such assertion; and where a composition, without some manifest injury to the text, will bear a good and commendable sense; it is the safest way, I am sure it is the most candid, to give it, as in the present instance, such interpretation.

Primum digitum.] The tip of the finger; or, as Vulpus expresses it, *extremam digiti partem*. So Plautus:

Sic hoc digitulis duobus sumebas primoribus?

PLAUT. *Bacchid. Ac. 4. Sc. 4.*

Puella pernici.] Atalanta, remarkable for her swiftness, would receive no one for a husband, except he could excel her in the race: Hippomenes undertook it, and won her; for in running he dropped a golden apple, given him by Venus; which alluring the maid, she stooped to pick it up, and was distanced. See her story in Ovid, *Metam.* 10.

Declinat cursus, aurumque volubile tollit.

She turns her steps, and grasps the rolling gold.

Quod zonam solvit, &c.] Virgins wore a girdle, generally of wool, for wool by the ancients was supposed to excite love, which the bridegroom the first night unbound in bed. Thus Festus: *Cingulo nova nupta præcingebatur, quod vir in lecto solvebat.*

This

To whom, as you woo that blest seat,
 The tip of her finger she'll move;
 Well pleas'd thy sharp bites to create,
 The bites of sweet passion and love:

5

For thus, when alone, does my fair
 Gay scenes of new pleasure devise;
 Thus sooth of her bosom the care,
 Thus cool her fierce heats as they rise:

10

O, my sparrow, could I but with thee,
 Like her, my solitudes ease!
 As grateful most sure it would be,
 As much my poor heart would it please;

15

As pleas'd the swift Virgin of yore
 The apple of gold, that untied
 Her zone, which so long time she wore;
 And made her, unwilling, a bride.

20

This custom is of Greek origin, and was first instituted by Lycurgus. Moschus, among various other Greek writers, records it in the story of Jupiter and Europa. *Idyl. 2.*

—— Ζεὺς δὲ πάλιν ἐτίθην ἀνελάζετο μορφήν,
 Αὔσει δὲ οἱ μίτην.

Jove strait assum'd another form and air;
 And loos'd her zone.

FAWKES.

Mons. Rigoley de Juvigny, has very prettily imitated this poem of Catullus in French.

LUCTUS IN MORTE PASSERIS. III.

LUGETE, ô Veneres, Cupidinésque,
 Et quantum est hominum venustiorum.
 Passer mortuus est meæ puellæ,
 Passer deliciæ meæ puellæ,
 Quem plùs illa oculis suis amabat : 5
 Nam mellitus erat, suámque nôrat
 Ipsa tam benè quàm puella matrem :
 Nec sese à gremio illius movebat ;
 Sed circumsiliens modò huc, modò illuc,
 Ad solam dominam usque pipilabat. 10
 Qui nunc it per iter tenebricosum
 Illuc, unde negant redire quenquam.
 At vobis malè sit, malæ tenebræ
 Orci, quæ omnia bella devoratis ;
 Tam bellum mihi passerem abstulistis. 15

III.

Suamque norat, &c.] The elegant simplicity of this thought cannot have sufficient justice done it, in translation.

Pipilabat.] Or, as some write, *pipiabat*, is a word very happily chosen from its sound.

Unde negant redire quenquam.] Vulpius's observation on this passage is remarkable: "So vain," says he, "were these poets, that they maintained the souls even of their birds, when they departed this life, were admitted to Elysium." Ovid, *Amor.* 2. *Eleg.*

A LAMENTATION ON THE SPARROW'S DEATH. III.

MOURN all ye Loves! ye Graces mourn!
 My Lesbia's fav'rite sparrow's gone!
 Ye men for wit, for taste, preferr'd,
 Lament my girl's departed bird!
 That sparrow, than her eyes more dear, 5
 Which oft has charm'd her list'ning ear;
 Which knew her, as the infant knows
 The breast, from whence its being flows;
 Which, hopping in amusive sport,
 At her lov'd side would pay its court; 10
 And, seated on her bosom's throne,
 Would pipe to her, and her alone:
 Poor bird! who now that darksome bourn
 Hast pass'd, whence none can e'er return:
 Perish ye shades of Stygian gloom, 15
 Which all that's elegant consume!
 'Twas you, detested be the day!
 Who snatch'd our charming bird away;

Eleg. 6. mentioning the death of a parrot, has the same idea: and one would almost be persuaded, that our Shakespeare had an eye to this passage of Catullus, when he wrote:

That undiscover'd country, from whose bourn
 No traveller returns.

SHAK. *Hamlet*. Act 3.

Flendo

O factum malé! ô miselle passer!
 Tuâ nunc operâ meæ puellæ
 Flendo turgiduli rubent ocelli.

PHASELI LAUS. IV.

PHASELUS ille, quem videtis, hospites,
 Ait fuisse navium celerrimus;
 Neque ullius natantis impetum trabis
 Nequîsse præterire, sive palmulis
 Opus foret volare, sive linteo.
 Et hoc negat minacis Adriatici
 Negare litus, insulâsve Cycladas.

Flendo turgiduli, &c.] Martial thus commemorates the fair
 Lesbia's sorrow:

*Non quales teneri ploravit amica Catulli
 Lesbia, nequitiis passeris orba sui.*

MART. *Epig.* 13. *Lib.* 7.

Lesbia, for whom the soft Catullus sigh'd,
 Wept not such loves, when her gay sparrow died.

IV.

Catullus writes this poem upon his vessel, in which he had made a long voyage, from Bithynia, to the little town of Sirmio, upon the lake Benacus, now called *Lago di Garda*, in Cisalpine Gaul, where he had a family country-seat: and it is conceived in such fine turns of Grecian eloquence; that if his appellation of *doctus* was less justified by his other compositions, this alone would entitle him to it.

VULPIUS.

Minaci

O hapless bird ! o fatal deed !
 That makes my Lesbia's bosom bleed ; 20
 And, her eyes swoll'n with many a tear,
 Bids the red streak of grief appear.

IN PRAISE OF HIS PINNACE. IV.

THAT little pinnace, which you see,
 Was once the glory of the sea ;
 That little bark, my friends, has vied
 With ev'ry bark that cleaves the tide ;
 Whether by nimble oars convey'd, 5
 Whether by swelling canvas sped :
 This Adria's threatening shore, it says,
 Denies not, nor the Cyclades,

Minacis Adriatici.] The fury of the Adriatic sea is noted by many writers; thus Horace :

Improbo

Iracundior Adriâ. HOR. *Od.* 9. *Lib.* 3.
 More angry than the Adrian sea.

Litus.] There is a peculiar propriety in this word; because the ancients, in navigating, usually coasted along; and seldom ventured on the open sea.

Insulasve Cycladas.] These are a round cluster of fifty-three small islands in the Ægean sea; hence their name, from *κυκλος*, a circle.

Rhodumve

Rhodúmve nobilem, horridámve Thraciam,
 Propontida, trucémve Ponticum sinum;
 Ubi iste, pòst phaselus, antea fuit
 Comata sylva: nam Cytorio in jugo
 Loquente sæpè sibilum edidit comâ.
 Amastri Pontica, et Cytore buxifer,
 Tibi hæc fuisse, et esse cognitissima
 Ait phaselus: ultimâ ex origine
 Tuo stetisse dicit in cacumine;
 Tuo imbuisse palmulas in æquore;
 Et indè tot per impotentia freta
 Herum tulisse, læva, sive dextera

10

15

Rhodumve nobilem, &c.] Rhodes was an island in the Carpathian sea, near Caria, famous for that Colossus which stood at the mouth of the harbour, and for its traffic; but Catullus's epithet of *nobilis*, and Horace's of *clara*, *Lib. 1. Od. 3.* are more particularly applicable, from its grandeur, opulence, and naval strength. Rhodes is celebrated in history, for the part she took in the war against the Persians by sea, and afterwards for combating singly the whole force of Athens, even in the fulness of its power, and commanded by the fortunate Pericles. See Thucydides. Thrace was as remarkable for its extreme cold, and the ferocity of its inhabitants.

Propontida, &c.] The Propontis is that sea between the Hellespont, and the Thracian Bosphorus. The Pontic sea was what we generally call the Euxine gulf, which is represented as stormy, and dreadful, by Pliny, *Lib. 6.* The description of the passage of the Argonauts through this sea, by Apollonius Rhodius, is very curious.

Cytorio

Fam'd Rhodes, cold Thracia's horrid sea,
 Propontis, nor the Euxine bay, 10
 Along whose angry coast once stood
 That very bark, a verdant wood,
 Soft breathing from Cytorus' steep
 Its leafy murmurs to the deep.

It says, Amastris, Pontic town ! 15
 That you these well-known truths will own;
 And you, Cytorus, fam'd afar
 For the green woods of box you bear:
 Says, that you nurs'd its masts so fair,
 And saw their green tops wave in air; 20
 Saw it, beside your friendly shores,
 First dare to dip its little oars;
 Whence ploughing its tempestuous way,
 It brought me safe thro' many a sea;

Cytorio in jugo, &c.] Cytorus was a mountain in Paphlagonia, in Asia Minor; near which stood Amastris, now *Famastro*, almost close to the Euxine sea: Virgil mentions this mountain as famous for its box trees:

Et juvat undantem buxo spectare Cytorum.

And sweet to view Cytorus wave with box.

VIRG. *Geor.* 2.

The poet here applies the same metaphor to trees, as Horace afterwards applied to the waters of Blandusia:

unde loquaces

Lymphæ desiliunt tuæ.

HOR. *Od.* 13. *Lib.* 3.

From whence thy prattling waters fall.

Incidisset

Vócaret aura, sive utrumque Jupiter
 Simul secundus incidisset in pedem:
 Neque ulla vota litoralibus deis
 Sibi esse facta, quum veniret à mare
 Novissimo hunc ad usque limpidum lacum.
 Sed hæc priùs fuere: nunc reconditâ
 Senet quiete, séque dedicat tibi
 Gemelle Castor, et gemelle Castoris.

20

25

AD LESBIAM. v.

VIVAMUS, mea Lesbia, atque amemus,
 Rumorésque senum severiorum

Incidisset in pedem.] The lower corners of the sail were called *pedes*; when the sail was therefore distended by a full gale, both corners were equally stretched. Jupiter, by synecdoche, is here put for the wind. See Apollonius, *Argonaut* 1. who has nearly the same words with Catullus.

Limpidum lacum.] The lake Benacus, of which see a further account in the notes to *Carm.* 28.

Litoralibus Deis.] Who the *dii litorales* precisely were, it is impossible to determine; every person building his little fane, by the sea-side, to the deity he respected most.

Gemelle Castor, &c.] When Castor and Pollux, with the other Argonauts, were endangered by a storm, the mariners perceived a lambent fire play about the heads of those two heroes; a calm immediately ensued: and when they died, they were supposed to be converted into stars, whose appearance was ever afterwards esteemed propitious to navigators. Thus Horace:

Glarum

Alike, if driv'n by side-long gales, 25
 Or fav'ring Jove swell'd full the sails :
 And tho' no guardian god it pray'd,
 Nor e'er one vow distressful made ;
 Yet, ocean's utmost billows past,
 It reach'd this limpid lake at last. 30

Such were its toils in days of yore,
 But here laid up it rests secure ;
 And waxing old, Twin-brothers, now
 It dedicates itself to you.

TO LESBIA. v.

LET's live, and love, my darling fair !

And not a single farthing care

For age's babbling spite ;

Clarum Tyndaridæ sidus ab infimis

Quassas eripiunt æquoribus rates. HOR. *Od. 9. Lib. 4.*

And the Twin-stars have pow'r to save

The shatter'd vessel from the gulphy wave. FRANCIS.

And more particularly :

Sic te diva potens Cypri,

Sic fratres Helenæ, lucida sidera. HOR. *Od. 3. Lib. 1.*

So may the Cyprian queen divine,

And the Twin-stars with saving lustre shine! FRANCIS.

v.

This poem has perhaps undergone a greater variety of versions,
 than any poem, in whatever tongue; scarcely a collection of
 English

Omnes unius æstimemus assis.
 Soles occidere, et redire possunt:
 Nobis, cùm semel occidit brevis lux,
 Nox est perpetua una dormienda.
 Da mî basia mille, deinde centum,
 Dein mille altera, dein secunda centum,
 Deinde usque altera mille, deinde centum:
 Dein cùm millia multa fecerimus,
 Conturbabimus illa, ne sciamus,
 Aut ne quis malus invidere possit,
 Cùm tantum sciat esse basiorum.

English poetry can be found without it; but the neatest imitation of it, in our language, that I am acquainted with, is Dr. Langhorne's, in his *Effusions of Fancy and Friendship*. Vol. 1. Let. 2. It has likewise been very happily imitated in French; by Pellison, Juvigny, and Dorat.

Vivamus, mea Lesbia.] Catullus is supposed to celebrate his mistress Clodia, under the name of Lesbia; as Tibullus's mistress, Plania, was by him called Delia, in his Elegies.

Unius æstimemus assis.] We seem to have adopted, from this Latin expression, one of our common English phrases; namely, that of *not caring a farthing for any thing*.

Nox est perpetua, &c.] In like manner Propertius:

*Dum nos fata sinunt, oculos satiemus amore;
 Nox tibi longa venit, nec reditura dies.*

PROPER. Eleg. 15. Lib. 2.

While

Yon suns that set again shall rise;
 But, when our transient meteor dies, 5
 We sleep in endless night:

Then first a thousand kisses give,
 An hundred let me next receive,
 Another thousand yet;
 To these a second hundred join, 10
 Still be another thousand mine,
 An hundred then repeat:

Such countless thousands let there be,
 Sweetly confus'd; that even we
 May know not the amount; 15
 That envy, so immense a store
 Beholding, may not have the pow'r
 Each various kiss to count.

While fate permits, with love we'll sate our eyes;
 Life's sun shall set, ah, never more to rise!

Da mi basia, &c.] Such amorous thirst for kissing is prettily
 alluded to by Joannes Secundus; in his book of kisses:

*Da mi basia centum,
 Da tot basia, quot dedit
 Vati multivolo Lesbia, quot tulit.*

JO. SEC. *Bas.* 16.

AD FLAVIUM. 6.

FLAVI, delicias tuas Catullo,
 Nî sint illepidæ, atque inelegantes,
 Velles dicere, nec tacere posses.
 Verùm nescio quid febriculosi
 Scorti diligis: hoc pudet fateri.
 Nam, te non viduas jacere noctes,
 Nequicquam tacitum cubile clamat,
 Sertis, ac Syrio fragrans olivo;
 Pulvinusque peræquè et hìc, et illic
 Attritus, tremulique quassa lecti
 Argutatio, inambulatioque.
 Nam nî istapte, valet nihil tacere.
 Cui non jam latera exfututa pendant

5

10

VI.

Flavi, &c.] Who this Flavius was commentators are not agreed; whether the Flavius mentioned by Horace, *Sat. 6. Lib. 1.* or the one Cicero speaks of, in his first epistle to his brother.

Syrio fragrans olivo.] Some say this is the spikenard, and the same with the Syrian *malobathrum*.

*Coronatus nitentes
 Malobathro Syrio capillos.*

HOR. *Od. 7. Lib. 1.*

Crowning my locks, that shone with Syrian nard.
 But any rich odour was termed Syrian, with the Romans, who were extravagantly fond of perfumes; and used them, according to Vulpus, as provocatives to venery.

Nam

TO FLAVIUS. vi.

WAS not the girl, you now embrace,
 Devoid of elegance, and grace ;
 Flavius would to Catullus tell
 Those loves, he could not long conceal :
 But my good friend, I'm much afraid, 5
 To some hot-blooded, vulgar jade,
 Some wanton, he must blush to name,
 Now flies, to quench his am'rous flame :
 For know ; thy couch, beyond dispute,
 That now remains no longer mute, 10
 That now so clamorous is grown,
 Proclaims you do not lie alone :
 Too well the Syrian oil's perfume ;
 The flow'ry wreaths, that scent thy room ;
 The creakings of thy tell-tale bed ; 15
 The twofold print, you both have made,
 With equal pressure, here and there ;
 A partner of the night declare :
 Did not some worthless wench prevail,
 To me thou wouldst thy bliss reveal ; 20

Nam nī istapte, &c.] Catullus tells his friend that, though he is silent, yet his drooping, weakened frame declares his lustful excesses.

Noctu quid facias ineptiarum?

Quare quicquid habes boni, malique,

15

Dic nobis, volo te, ac tuos amores

Ad cœlum lepido vocare versu.

AD LESBIAM. VII.

QUÆRIS, quot mihi basiationes

Tuæ, Lesbia, sint satîs, supérque?

Quàm magnus numerus Libyssæ arenæ

Laserpiciferis jacet Cyrenis,

Oraculum Jovis inter æstuosi,

5

Et Batti veteris sacrum sepulcrum;

VII.

Laserpiciferis jacet Cyrenis.] Cyrene was a city in Lybia, making one of the Pentapolis famous for *laser*, which was the juice or gum of a plant like the *ferula*, by the Latins called *laserpitium*, by the Greeks *silphium*. That kind, which was most esteemed, came from Cyrene, where it seems it was worn out in Pliny's time, for he tells us only one stalk was found in his memory, which was sent to Nero; he adds, that for a long time they had no other imported to them, but what came from Persia, Media, and Armenia, where it grew in abundance, but much inferior to the Cyrenean, and adulterated with gum, sagapenum, and bean-meal. See Pliny, *Nat. Hist. Lib. 19. Cap. 3.* Some of the moderns take this for *assa-fœtida*; others, among whom is Dr. Lister, think it a different thing, and unknown now. See the description of it in Dioscorides, *Lib. 3. Cap. 500.*

GREIVE. *Translation of Celsus.*

Oracu-

So lank thy sides, who does not guess
 At thy absurd, thy loose excess!
 But whatsoe'er thy mistress be,
 Or fair, or foul, impart to me,
 Who, in gay numbers to the skies 25
 Would lift thee, Flavius, and thy joys.

TO LESBIA. VII.

HOW many amply will suffice
 Of kisses? Lesbia, you demand——
 Count ev'ry Lybian sand that lies
 Along Cyrene's gum-clad strand;
 From where hot Jove his gorgeous dome 5
 Uplifts, amid the sultry waste;
 To where, within his sacred tomb,
 The relics of old Battus rest:

[*Oraculum Jovis, &c.*] This temple of Jupiter Ammon was said to be built by Bacchus; and has, by some, been reckoned among the seven wonders of the world. See Lucan, *Lib. 9.* Q. Curtius, *Lib. 4.* and Herodotus, *Lib. 2.* Jupiter is here called *æstuosus*; on account of the heaps of burning sand, which overspread the country of Cyrene like waves.

[*Batti sepulcrum.*] Catullus here opposes the sepulchre of Battus to the temple of Jupiter Ammon; as it was held peculiarly sacred.

Aut quàm sidera multa, quum tacet nox,
 Furtivos hominum vidènt amores;
 Tam te basia multa basiare
 Vesano satìs, et supèr Catullo est; 10
 Quæ nec pernumerare curiosi
 Possint, nec malâ fascinare linguâ.

AD SEIPSUM. VIII.

MISER Catulle, desinas ineptire,
 Et quod vides perîsse, perditum ducas.

sacred. Battus was the royal founder of Cyrene, and father of Callimachus, who thus mentions him, in his hymn to Apollo:

Φοῖβος καὶ βαδύρυστον ἐμὸν πόλιν ἔφρασε Βάττην.

And Phœbus my rich towns to Battus shew'd.

Battus seems also to have been a general name for the kings of Lybia: according to Vossius, the temple of Jupiter Ammon, and Battus's tomb, were at least four hundred miles distant. The foundation of Cyrene, and its revolutions when an infant city, are curiously related by Herodotus.

Malâ fascinare linguâ.] The ancients had a strange notion, that their possessions were secured from witchcraft, provided they could not be counted; and therefore Catullus, in his fifth *Carmen*, as well as in the present, requests that Lesbia's kisses might be numberless. The French have an old adage, very much to the same purpose. *Brebis comptée loup la mange.*

VIII.

This is among the most elegant, and tender of Catullus's compositions; he recalls to mind the days of mutual endearment, which

Or count the stars yon heav'ns display,
 When silence wraps the gloom of night; 10
 Those stars unnumber'd, that survey
 The furtive lover's soft delight!

So many amply will suffice
 Of kisses thy fond poet's want:
 No spy can then compute our joys, 15
 No mutter'd magic can inchant.

TO HIMSELF. VIII.

WRETCHED Catullus! cease this madness;
 And what is lost e'en think it gone;
 Think too, in spite of folly's sadness,
 How thy white days once brightly shone;

What time, where'er the nymph would lead thee, 5
 Never shall maid like passion know!
 Fast as thy fondest haste could speed thee,
 Thou frequent didst delight to go:

which he, and his mistress had spent together; but the fair one
 now proving false, he determines to leave her, which he thinks
 will at least cause her some regret.

Fulserè quondam candidi tibi solés,
 Quum ventitabas, quò puella ducebat.
 Amata nobis, quantùm amabitur nulla.
 Ibi illa multa tam jocosa fiebant,
 Quæ tu volebas, nec puella nolebat.
 Fulserè verè candidi tibi soles.
 Nunc jam illa non vult, tu quoque, impotens, ne sis:
 Nec quæ fugit, sectare, nec miser vivè:
 Sed obstinatâ mente perfer, obdura.
 Vale, puella; jam Catullus obdurat:
 Nec te requiret, nec rogabit invitam.
 At tu dolebis, cùm rogaberis nullam,
 Scelestâ, noctem. Quæ tibi manet vita?
 Quis nunc te adibit? quoi videberis bella?
 Quem nunc amabis? quojus esse diceris?

Candidi soles.] Alluding to the custom the ancients had, of marking their happy days with white stones, and their unhappy ones with black; which they threw into an urn, and preserved; that at the close of life, they might judge of their proportions of joy and sorrow in this world. See Pliny, *Lib. 11.*

So likewise Persius to his friend on his birth-day:

*Hunc Macrine diem numera meliore lapillo,
 Qui tibi labentes apponet candidus annos.*

There,

There, many a tender jest inventing,
What pleasures waited on thy call ! 10
Whilst, nor refusing, nor consenting,
The blushing fair permitted all.

O, then indeed most bright, most glorious,
Shone the white lustre of each day !

But now, that her neglect's notorious, 15
Her scorn do thou with scorn repay.

Follow not one, who shuns thee coldly ;
Nor longer bear a life of pain :

Be firm, obdurate, suffer boldly ;
'Tis but to leave her, and disdain. 20

Mistress, farewell ! now nought can move him,
Catullus hardens into hate :

Nor will he want thee more to love him,
Nor more a thankless girl intreat.

But how, thou false-one ! will thy nature 25
Support this just return of slight ?

How wilt thou grieve, when not a creature
Shall ask thee for a single night ?

How wilt thou live ? who now support thee ?
Who now be with thy charms inflam'd ? 30

What youth shall now with bliss transport thee ?
Whose now, alas ! shalt thou be nam'd ?

Quem basiabis? quoi labella mordebis?

At tu, Catulle, obstinatus obdura.

AD VERANNIUM. IX.

VERANNI, omnibus è meis amicis

Antistans mihi millibus trecentis;

Venistíne domum ad tuos penates,

Fratrésque unanimos, tuamque matrem?

Venisti? ô mihi nuncii beati!

Visam te incolumem, audiámque Iberûm

Narrantem loca, facta, nationes,

Ut mos est tuus: applicánsque collum,

Quoi labella mordebis?] This has ever been one of the delights of love. Thus Horace:

Sive puer furens

Impressit memorem dente labris notam.

HOR. *Od. 13. Lib. 1.*

Or on thy lips the fierce, fond boy

Marks with his teeth the furious joy,

FRANCIS.

Flora, the celebrated Roman courtesan, according to Plutarch, spoke highly in praise of her lover Cnæus Pompeius; because he was particularly addicted to this amorous dalliance,

MURETUS.

IX.

Catullus congratulates his friend Verannius, on his return from Spain; whither he, and Fabullus, had gone, with Caius Piso; who was sent there, as Quæstor for the Prætor. See *Carm. 25*. Horace seems to have kept this poem in view, when he addresses his

Whom shall thy wanton kisses smother?
 Whose lips thy trembling bites indent?
 Hold, hold, Catullus! wretched lover! 35
 Thou must be stubborn, and content.

TO VERANNIUS. ix.

VERANNIUS, of all friends I love,
 Tho' infinite that number prove,
 The chiefest, and the best;
 To thy fond brothers, to thy gods,
 Thy mother, and thy sweet abodes, 5
 Art thou return'd at last?

O, dearest of all news to me!
 And shall I then delighted see
 Verannius safe again?
 Hear him, I know his custom well, 10
 Of Spain in graceful language tell,
 Its manners, laws, and men?

his friend, Pomponius Numida, upon a similar occasion. See HOR.
Od. 36. *Lib.* 1.

Iberum.] Spain in general was poetically called Iberia; from
 the river Iberus, arising in the Asturias, and disemboguing itself
 into the Mediterranean sea. See Pliny, *Cap.* 3. *Lib.* 3.

Oculósque

Jucundum os, oculosque suaviabor.

O, quantum est hominum beatiorum,

10

Quid me lætius est, beatiúsve?

DE VARI SCORTO. x.

VARUS me meus ad suos amores

Visum duxerat è foro otiosum :

Scortillum, ut mihi tum repentè visum est,

Non sanè illepidum, nec invenustum.

Huc ut venimus, incidere nobis

5

Sermones varii : in quibus, quid esset

Jam Bithynia, quomodo se haberet,

Oculosque suaviabor.] It was a custom with the ancients, which we particularly have retained to this day; to kiss any one upon a first introduction, or after a long absence: Erasmus, who being a Dutchman, was unused to such ceremony, has somewhere a very pleasant observation upon it; and expresses himself by no means displeased with it.

x.

Varus me meus, &c.] Some have pretended, that the Varus here alluded to, was Quintilius Varus; who was slain, in Germany, with his three legions. See Virgil, *Ecl.* 9. But Scaliger very justly remarks, that this slaughter did not happen, till at least 57 years after Catullus's death: Vossius conjectures that it was Alphenus Varus, for an account of whom, see *Carm.* 27.

Quid esset jam Bithynia.] Catullus was in some department of business, under C. Memmius Gemellus, the provincial Prætor of Bithynia;

Once more I shall his neck embrace ;
 Once more his eyes, his chearful face,
 With hearty welcome kiss!— 15
 Happiest of mortals sure am I !
 Who can with me in pleasure vie,
 Who rival me in bliss ?

ON VARUS'S MISTRESS. x.

AS from the forum, t'other day,
 I chanc'd in idle mood to stray
 With Varus; nothing else would do,
 But to his mistress we must go ;
 A wench, who, at a glance, methought, 5
 Was neither ugly, or untaught.

On various things, of this and that,
 We first indifferently chat ;
 And then she begg'd me to relate
 What was Bithynia's present state, 10

Bithynia; and the same, to whom Lucretius dedicates his two books; Aulus Gellius mentions him, as a learned character; he was naturally avaricious, extravagant, libidinous; and being accused of bribery, though he had Cicero to plead in his defence, he was found guilty, and banished into Greece.

Ære.

Et quantum mihi profuisset ære.
 Respondi, id quod erat: nihilmet ipsis
 Nec prætoribus esse, nec cohorti, 10
 Cur quisquam caput unctius referret:
 Præsertim quibus esset irrumator
 Prætor, nec faceret pili cohortem.
 At certè tamen, inquit, quod illic
 Natum dicitur esse, comparâsti 15
 Ad lecticam homines. Ego, ut puellæ
 Unum me facerem beatorum,
 Non, inquam, mihi tam fuit malignè,
 Ut, provincia quòd mala incidisset,

Ære.] All money was called *æs*, till the time of Servius Tullius, who first stamped upon it the figures of cattle, *pecus*; when it was afterwards called *pecunia*.

Caput unctius referret.] This is a metaphorical expression for becoming rich, as the opulent only perfumed their hair; to which purpose Lucilius:

Hi quos divitiæ producunt, et caput ungunt.

Those who heap wealth, and scent their breathing locks.

Prætor.] The Prætors tried causes, both civil and criminal; distributing justice, in the same manner as the judges of our days: their numerous retinue of servants, and officers, is described by Cicero, in his first epistle to his brother Quintius.

Ad lecticam homines.] It was customary with the better kind of Romans, in travelling, to be carried on litters with beds, by six
 or

What was its worth, and what my share
Of profit from employment there.

I said that (which was truth most plain)
Nor I, nor Prætors, nor our train,
Had scrap'd so much, that there was need 15

Of unguents for a single head:

For, where the chief to a degree

Was worthless, and a debauchee,

His retinue would be forgot,

Nor ever gain a single jot. 20

"Yet sure" cries she "for I have heard,

"'Twas there the custom first appear'd,

"Of sturdy knaves you got, no doubt,

"Plenty to bear your couch about."

I answer'd: that the slut, I own, 25

Might take me for a lucky one:

"However mean the province be,

"Fortune at least was kind to me:

or eight men, *bajuli* or *leſſicarii*; in which they were conveyed
over mountains, where carriages could not pass: this invention,
as well as that of the litter, was introduced at Rome from Bithy-
nia. Thus Cicero, 5. in *Verrem*: *Nam ut mos fuit Bithyniæ, regibus*
leſſica oſſaphoro ferebatur. Juvenal, in his satires, particularly
inveighs against this effeminate luxury.

Non possem octo homines parare rectos. 20
 At mî nullus erat nec hîc, nec illic,
 Fractum qui veteris pedem grabati
 In collo sibi collocare posset.
 Hîc illa, ut decuit cinædiorem,
 Quæso, inquit, mihi, mî Catulle, paulum 25
 Istos commodâ, nam volo ad Serapin
 Deferri. Mane me, inquit puellæ:
 Istud, quod modò dixeram me habere,
 Fugit me ratio. meus sodalis
 Cinna est Cæius, is sibi paravit. 30
 Verumne illius, an mei, quid ad me?
 Utor tam benè, quàm mihi parârim.

Rectos.] Litter-bearers were chosen from among the straitest, and best made men; as is evident, not only on Catullus's authority, but likewise as Suetonius declares, in *Cæsare*, Cap. 47, where he mentions having bought, *servitia rectiora politioraque immenso pretio, et cujus ipsum quoque puderet, sic ut rationibus veteret inferri.*

Vossius.

Ad Serapin deferri.] The girl, jeeringly asking for these same *lecticarii*, which she justly supposes to exist only in Catullus's brain, says; that she would fain be carried by them to the temple of Serapis, which was a good way distant: for, in Catullus's time, this Egyptian deity Serapis, whose temple was the same with that of Isis, had no place of worship within the walls of Rome; but, as Scaliger observes, it stood in the suburbs. See Dio, *Lib. 4*. This temple was not only resorted to for health, of which Serapis

was

“ Eight men, as straight as they were tall,
 “ Attended daily at my call.” 30

Tho’ not a shoulder, by the by,
 For my old crippled couch had I.

Then with a harlot’s usual cant,
 Quick she return’d this saucy taunt:
 “ My dear Catullus, prithee, tell us; 35

“ Couldst thou not lend me these same fellows?

“ I have a word or two to say

“ At Serapis’s fane, to-day.”

“ Hold, child!” cries I, “ I had forgot,

“ And prattled of I knew not what: 40

“ These fellows to my friend belong,

“ To Caius Cinna; I was wrong:

“ Think them not mine, I do beseech;

“ It was my colleague purchas’d each :

was a tutelary deity; but likewise for libidinous purposes, as Juvenal testifies:

*Jamque expectatur in hortis,
 Aut apud Isiæ potius sacraria lenæ.*

Juv. Sat. 6.

To public gardens now she’ll bend her way,
 Or to the fane of lustful Isis stray.

[*Cinna est Caius.*] Cinna is the same who wrote the poem Smyrna, mentioned by Catullus, *Carm.* 90. We also find him noticed by Ovid, *Trist.* 2. in his list of amatory authors; and his epigrams are cited by Nonius.

Furi

Sed tu insulsa malè, et molesta vivis,
Per quam non licet esse negligentem.

AD FURIUM ET AURELIUM. XI.

FURI, et Aureli, comites Catulli;
Sive in extremos penetrabit Indos,
Litus ut longè resonante Eoâ
Tunditur undâ:

Sive in Hyrcanos, Arabásque molles, 5
Seu Sacas, sagittiferósque Parthos,
Sive quâ septemgeminus colorat

Æquora Nilus:

XI.

Furi et Aureli.] This Furius, whose cognomen was Bibaculus, Quintilian numbers among the Iambic poets: and Aurelius was most probably L. Aurelius Cotta, the Prætor, whom Catullus again mentions, *Carm.* 15. and 18.

Eoâ.] The Eastern ocean acquired this epithet, from *ἠὸς*, the morning.

Arabásque molles.] The Arabians were termed *molles*; either from their voluptuous effeminacy, or from the temperature of their climate. Thus Tibullus:

Urantur odores

Quos tener è terrâ divite mittit Arabs.

TIB. *Eleg.* 2. *Lib.* 2.

With blazing odours be your altars fraught,
From the soft Arab's wealthy region brought.

Seu

“ But whether his, or mine; what then? 45

“ I use, as if I'd bought the men——

“ Ah, you're a sharp one; and, I swear,

“ Who talks with you must talk with care!”

TO FURIUS, AND AURELIUS. XI.

MY Furius, my Aurelius dear,

Ye faithful friends, Catullus loves!

Ye, who his fortunes still would share;

Whether to farthest Ind he roves,

Where the loud Eastern billows roar, 5

And lash the hoarse-resounding shore;

Whether he treads Hircanian ground;

Or seeks the gentle Arab's home;

The Parthians, for the dart renown'd;

Or mid the Sacæ's doom'd to roam; 10

Or where, discolouring all the sea,

The sev'n-mouth'd Nile directs its way;

Seu Sacas, &c.] The Sacæ were a people of Asiatic Scythia: and the Parthians were noted for their skilful use of the dart in war, which they shot behind them, as they rode swiftly away, pretending flight. See Hor. *Od.* 13. *Lib.* 2.

Septemgeminus Nilus.] The seven channels of the Nile have been ever memorable. Thus Virgil:

Sive trans altas gradietur Alpes,
 Cæsaris visens monumenta magni, 10
 Gallicum Rhenum, horribilésque ulti-
 mósque Britannos :
 Omnia hæc, quæcunque feret voluntas
 Coelitum, tentare simul parati,
 Pauca nunciate meæ puellæ 15
 Non bona dicta ;
 Cum suis vivat, valeátque mæchis,
 Quos simul complexa tenet trecentos,
 Nullum amans verè, sed identidem omnium
 Ilia rumpens. 20
 Nec meum respectet, ut antè, amorem ;

Et septemgeminæ turbant trepida ostia Nili.

VIRG. *Æneid.* 6.

Nile hears the shout, and shakes its seven-fold flood.

PITT.

Cæsaris visens, &c.] Gaul abounded with trophies to Cæsar ; many ruins of which are at this day extant, in the south of France.

Horribilésque ultimósque Britannos.] The following passage from Cæsar's Commentaries, *Lib. 5. Cap. 14.* will best explain, says Vulpus, the first epithet. *Omnes vero se Britanni vitro inficiunt, quod cæruleum efficit colorem ; atque hoc horribiliore sunt in pugna aspectu.* It is needless to remark, that our island was supposed to be the extreme part of the world. Thus Horace :

Serves iturum Cæsarem in ultimos

Orbis Britannos.

HOR. *Od.* 35. *Lib.* 1.

Propi-

Whether o'er Alpine heights he goes,
Cæsar's proud trophies to survey;
Or, where, the Rhine thro' Gallia flows, 15
His devious footsteps chance to stray;
Or, where, dissever'd from the world,
Rude Britain's savage sons are hurl'd:

Ye, who to wander would agree,
O'er all these countries, with your friend; 20
Where'er the deities decree
My lot, resolv'd your aid to lend;
O, to the too lascivious fair,
These few, unwelcome tidings bear!

Tell her, with her adult'rous fry 25
To live, and, as she may, be blest;
Yet, to her arms tho' hundreds fly,
Hold none far dearer than the rest;
But wear each lover's strength away,
In brutal lust, in joyless play: 30

Bid her my flame regard no more,
A flame, that once unrivall'd shone!

Propitious guard the Prince, who bold explores
His vent'rous way to farthest Britain's shores.

FRANCIS.

Velut

Qui illius culpâ cecidit, velut prati
Ultimi flos, prætereunte postquam
Tactus aratro est.

AD ASINIUM. XII.

MARRUCINE Asini, manu sinistra
Non bellè uteris in joco, atque vino.
Tollis lintea negligentiorum.
Hoc salsum esse putas? fugit te, inepte,
Quamvis sordida res, et invenusta est. 5
Non credis mihi? crede Pollioni
Fratrì, qui tua furta vel talento
Mutari velit: est enim leporum
Disertus puer, ac facetiarum.

Velut prati, &c.] This is a beautiful comparison, to express the extinction of his love. In like manner an Italian poet:

*Come purpureo fior languendo more,
Che'l vomere al passar tagliato lassa.*

ARIOST. *Lib.* 18.

XII.

Of this Marrucinus Asinius we know nothing very satisfactory: Vossius says, he was the brother of Asinius Pollio, whose eloquence Quintillian ranks next to that of Cicero: there is also a Marrucinus Asinius, mentioned by Livy, *Epit. Lib.* 73. but he does not seem to be the person here alluded to: Scaliger contends, that Marrucinus in this place is put only by way of contempt, implying ἀναισθητος καὶ ἀμαθής; but Vossius has very learnedly refuted

'Tis by her guilt, her folly, o'er;
 For ever like some flow'ret gone,
 Which, springing on the meadow's side, 35
 Felt the share's iron touch, and died.

TO ASINIUS. XII.

WHEN, Asinius, with mirth, and good wine,
 you're elate;
 You employ your left hand with a freedom too great;
 For let any one careless his head turn away,
 In a trice on his napkin your fingers you lay.
 Do you think this is wit?—silly boy, not to know 5
 How unworthy this trick, how indecently low!
 You doubt me? if so, trust to Pollio your brother;
 Who, could he but shift your mean frauds to another,
 Would bestow in exchange a whole talent at least:
 Yet what youth better knows how to laugh, or to jest?

refuted so vague an opinion. It was the custom with the Romans at supper, their principal meal, to make use, as we do, of napkins; and Marrucinus was jestingly wont to steal them away; the loss of which, considering the recumbent posture in which they eat, must have occasioned the guests, every now and then, some inconvenience and confusion.

Manu sinistra.] *Sinister* is here put for *thievish*, as *laevus* is in Plautus: *Vis altera est, furtifica laeva.* Plaut. in *Per.*

ACHILLES STATIUS.

Mnemosynum.

Quare aut hendecasyllabos trecentos 10
 Expecta, aut mihi linteum remitte:
 Quod me non movet æstimatione;
 Verùm est μνημόσυνον mei sodalis.
 Nam sudaria Setabe ex Iberâ,
 Miserunt mihi muneri Fabullus, 15
 Et Verannius: hoc amem necesse est,
 Ut Veranniolum meum, et Fabullum.

AD FABULLUM. XIII.

COENABIS benè, mî Fabulle, apud me
 Paucis, si tibi dî favent, diebus;
 Si tecum attuleris bonam, atque magnam
 Cœnam, non sinè candidâ puellâ,
 Et vino, et sale et omnibus cachinnis. 5

Mnemosynum.] μνημόσυνον, or what we vulgarly call a *keep-sake*;
 or pledge of friendship, by which, says Vulpus, we are more
 frequently put in mind of an absent, or a dead friend.

Sudaria Setabe ex Iberâ.] Setabis was a city of Spain, upon the
 river Tarracon, famous for the fine cloth manufactured there.
 Thus Silius Italicus:

*Setabis et telas Arabum sprevisse superba,
 Et Pelusiaco filum componere linum.*

SIL. ITAL. Lib. 3.

XIII.

Catullus invites his friend to a chearful repast; and, because
 he cannot afford it himself, he proposes that Fabullus should
 bring

Then without further trouble my napkin restore,
 Or expect me to send you lampoons by the score.
 Not on worth that's intrinsic its merit depends,
 But a keep-sake it was from some intimate friends ;
 For Fabullus, Verannius, in Spain having met, 15
 Of Setabian fine napkins they sent me a set :
 Then of course highly valued the present must be ;
 As Verannius, Fabullus are valued by me.

TO FABULLUS. XIII.

FABULLUS, if the gods agree,
 So mightily to favour thee ;
 Thou shalt, ere many days be spent,
 Sup with me to thy heart's content :
 But do thyself provide the treat, 5
 Of which we sumptuously may eat ;
 Bring thy fair mistress, bring thy wine,
 Loud laughter, and each jest of thine ;

bring the provision along with him ; promising, by way of return, that he would repeat some of his amatorial verses ; and as every entertainment was furnished with perfumes, so that he would treat him with such unguents, metaphorically meaning such sweet descriptions of his mistress, as would amply content, and exquisitely delight him. Horace has an ode precisely on this idea.

Plenus

Hæc si, inquam, attuleris, venuste noster,
 Cœnabis benè : nam tui Catulli
 Plenus sacculus est aranearum.
 Sed contrà accipies meos amores :
 Seu quid suavius, elegantiusve est. 10
 Nam unguentum dabo, quod meæ puellæ
 Donârunt Veneres, Cupidinésque :
 Quod tu cùm olfacies, deos rogabis,
 Totum ut te faciant, Fabulle, nasum.

Plenus aranearum.] A proverbial expression, marking poverty, which is found in many authors. Thus Afranius *apud* Fest.

Tamne arcula tua plena est aranearum ?

Unguentum dabo.] Both Greeks, and Romans used perfumes, and garlands of sweet flowers, at their entertainments ; Anacreon often called for rosy wreaths over his cups ; and Martial, and Horace abound in passages, alluding to this custom ; of the latter poet take the following beautiful example :

Cur non sub altâ vel platano, vel bâc

Pinu jacentes sic temere, et rosâ

Canos odorati capillos,

Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Evius

Curas edaces.

HOR. *Od. 11. Lib. 2.*

Thus beneath the lofty shade,
 Thus in careless freedom laid,
 While Assyrian essence sheds
 Liquid fragrance on our heads,
 While we lie with roses crown'd,
 Let the chearful bowl go round :

Bacchus

Let these, my merry soul, be sent ;
 Then sup unto thy heart's content : 10
 For thy poor poet's purse with nought
 But spider's worthless webs is fraught.

Thy treats, however, I'll repay
 With my most soft, voluptuous lay ;
 Or, if ought softer, sweeter be, 15
 That shall Catullus give to thee :
 Thou shalt have unguents in my song,
 Such as to Venus self belong,
 Such as the Loves, and Graces shed
 O'er the bright ringlets of my maid ; 20
 Such as, once smelt to, thou shalt say ;
 " Make me all nose, ye gods, I pray !"

Bacchus can our cares controul,
 Cares that prey upon the soul.

FRANCIS.

Totum ut te faciant, &c.] The author of that celebrated French work, *La maniere de bien penser dans les ouvrages d'esprit*, cites this passage, as a happy instance of the *naïveté* of Catullus. Martial has a similar expression, address to a detractor :

Nasutus sis usque licet, sis denique nasus.

MART. *Epig.* 2. *Lib.* 13.

Milton would seem to have borrowed this idea, and applied it to another sense, in his *Comus*, when he says ; " I was all ear."

Cornelius

AD CALVUM LICINIUM. XIV.

NI te plùs oculis meis amarem,
 Jucundissime Calve, munere isto
 Odissem te odio Vatiniano.
 Nam quid feci ego, quídve sum locutus,
 Cur me tot malè perderes poëtis ?
 Isti dî mala multa dent clienti,
 Qui tantum tibi misit impiorum.
 Quod si, ut suspicor, hoc novum, ac repertum
 Munus dat tibi Sulla literator ;
 Non est mî malè, sed benè, ac beatè,
 Quòd non dispereunt tui labores.
 Dî magni, horribilem, et sacrum libellum !

XIV.

Cornelius Licinius Calvus, a celebrated orator, and poet, mentioned by Quintilian, sent to Catullus, in the *Saturnalia*, a collection of a few despicable poets: for it was customary, at this festival, for friends to send presents to each other; servants took mirthful liberties with their masters; no war was proclaimed; no criminal executed; in short, people endeavoured, at this time, to revive the famed golden age, under the reign of Saturn. The *Saturnalia* were celebrated in December, during five, or seven days. See Macrob. *Saturn. Cap. 7. Lib. 1.*

Odio Vatiniano.] Vatinian hate became a proverb; from Vatinus, noted for his scurrility; he was more particularly the enemy of Cicero, who thus mentions him: *Odio enim tui in quo etsi omnes propter tuum in me scelus superare debeo, tamen ab omnibus vincor; &c.* And we must also further observe, that Calvus had publicly accused Vatinus of bribery.

Clienti.

TO LICINIUS CALVUS. XIV.

DID I not, pleasant Calvus, prize
 Thy friendship dearer than mine eyes;
 For that same present brought me late,
 I'd hate thee with Vatinian hate.
 What have I done, or said, to be 5
 Teaz'd with such loads of poetry?
 Heav'n pay that client's impudence,
 Who sent thee knaves so void of sense!
 But if, as I suspect, it be
 The scholiast Sulla gave this fee 10
 Of new invention; it excites
 My anger less than it delights:
 For I myself should think it hard,
 Had not thy pains their full reward.
 O, what a book! gods, how accurs'd! 15
 That thou upon the very first

Clienti.] As the poor, in the *Saturnalia*, made presents to the rich; so also did clients to their advocates; and books were, very frequently, amongst the number of their gifts. VULPIUS.

Sulla literator.] The learned have conjectured, that this person was L. Cornelius Epicadus, the grammarian, and the freed-man of L. Sylla, or Sulla; who, in consequence of such manumission, took upon him, as usual, the cognomen of his patron.

Cæsios,

Quem tu scilicet ad tuum Catullum
 Misti, continuo ut die periret,
 Saturnalibus, optimo dierum. 15
 Non, non hoc tibi, salse, sic abibit.
 Nam si luxerit, ad librariorum
 Curram scrinia: Cæsios, Aquinios,
 Suffenum, omnia colligam venena,
 Ac te his suppliciis remunerabor. 20
 Vos hinc interea valetе, abite
 Illuc, unde malum pedem tulistis,
 Secli incommoda, pessimi poetæ.

AD AURELIUM. xv.

COMMENDO tibi me, ac meos amores,
 Aureli. veniam peto pudentem,
 Ut, si quicquam animo tuo cupisti,
 Quod castum expeteres, et integellum,
 Conserves puerum mihi pudicè: 5

Cæsios, Aquinios, &c.] Cæsius, and Aquinius seem to have been two despicable poets of those times; and Suffenus is again satyriized as such, in *Carm.* 19.

Venena.] This singular expression is here put for execrable verse in general; they poisoning, as it were, the ears of the more elegant, and learned.

Catallus

Of all our feasts, on Saturn's days,
Couldst send me these devoted lays.

But trust me, wag, thou shalt not hence
Unpunish'd go for this offence:
Let but the morn appear, I'll run
To ev'ry book-stall in the town;
Cæsius, Aquinius I'll explore,
Suffenus, and a thousand more;
Whose poison, in each silly line, 20
Shall be a fair return for thine.

Mean while, vile bards, our age's shame,
Haste whence in evil hour you came!

TO AURELIUS. xv.

MYSELF and my best loves to thee,
'Tis a small boon of modesty,
Aurelius, I commend;
Then spare, altho' thy pamper'd taste
May long for what is fresh and chaste,
The favourite of thy friend!

xv.

Catullus confides to his libidinous friend Aurelius, the care of
a favourite, whom he begs of him not to seduce.

Sua

Non dico à populo; nihil veremur
 Istos, qui in plateâ modò huc, modò illuc
 In re prætereunt suâ occupati:
 Verùm à te metuo, tuóque pene
 Infesto pueris bonis, malisque: 10
 Quem tu quâlibet, ut lubet, moveto
 Quantum vis, ubi erit foris, paratum.
 Hunc unum excipio, ut puto, pudenter.
 Quòd si te mala mens, furórque vecors
 In tantam impulerit, sceleste, culpam, 15
 Ut nostrum insidiis caput lacessas;
 Ah tum te miserum, malique fati!
 Quem attractis pedibus, patente portâ,
 Percurrent raphanique, mugilisque.

Sua occupati.] Vulpius observes, that people engaged in business, have not time for amorous connexions; and that they are peculiar chiefly to the indolent. So Ovid to this purpose:

Cedit amor rebus; res age, tutus eris. OVID. Remed. Amor.
 Love yields to business; if employ'd, you're safe.

Patente portâ.] Implying; the door of your house being open, that every passenger may behold your punishment. Others interpret differently, referring to the punishment itself.

Percurrent raphanique, mugilisque.] Allusion is here made to a mode of punishing adulterers, first instituted among the Athenians. Take the words of the annotator Muretus: *Deprehensos quadrupedes constituebant, ac violenter partibus posterioribus expilatis, per podicem, summo cum cruciatu, grandiores raphanos aut mugiles immittebant.* Thus Juvenal:

Quosdam mæchos et mugilis intrat. JUVEN. Sat. 10.

I mean not from the harmless throng,
Who busy walk the streets along,

Intent on sordid pelf;

But, from thy passion's rampant rage, 10

That dares both old, and young engage;

From thy lascivious self!

Let this one single instance be

Of thy surprising chastity;—

When gone, indulge thy flame: 15

But should thy lustful heat now dare

To wound me where I least can bear,

And cloath my head with shame;

Soon may the punishment, prepar'd

For such offence, be thy reward; 20

Expos'd to public view,

O, may thy legs be fitly tied,

Radish and mullets then applied

Inflict the torture due!

It appears from an epigram in the Anthologia, which Vossius quotes, that Alcæus, the comic writer, died under this very punishment:

Ἀλκαίης τάφῳ ὅτ' ἐν ἐκτανεν ἡ πλατύφυλλῳ.

Τιμωρὸς μοιχῶν γῆς θυγάτηρ ῥάφανῳ.

Lo here Alcæus sleeps; whom earth's green child,

The broad-leav'd radish, lust's avenger, kill'd.

AD AURELIUM ET FURIUM. XVI.

PÆDICABO ego vos, et irrumabo,
 Aureli pathice, et cinæde Furi :
 Qui me ex versiculis meis putâstis,
 Quodd sint molliculi, parum pudicum.
 Nam castum esse decet pium poëtam 5
 Ipsum; versiculos nihil necesse est:
 Qui tum denique habent salem, ac leporem,
 Si sint molliculi, ac parum pudici,
 Et quod pruriat incitare possunt,
 Non dico pueris, sed his pilosis, 10
 Qui duros nequeunt movere lumbos.

XVI.

Pædicabo, &c.] This is a satirical menace of Catullus's, intended jestingly to upbraid his friends with their concupiscence. And here it will not be improper to remark, that the present may serve as some apology for most of the more indecent *Carmina*, where the obscenity frequently lies more in the words, than in the sense. See Lucius Apulæius on the subject of this poem, in *Apolo- logia*.

Nam castum esse, &c.] The grave, and sententious Pliny has a reference to this passage, not a little remarkable: he is sending to his friend Paternus a collection of his verses; and apologizing for some, which he perhaps might think too wanton, (*petulantiora*) he desires him to remember, that far greater writers than himself had used expressions still more warm, and undisguised; *quæ nos refugimus*, (says he) *non quia severiores, unde enim, sed quia timidi- ores sumus: scimus alioqui hujus opusculi illam esse verissimam legem quam Catullus expressit:*

Nam castum esse decet pium poëtam, &c.

Versiculos

TO AURELIUS, AND FURIUS. XVI.

PLL treat you as 'tis meet, I swear,
 Lascivious monsters as ye are!
 Aurelius, Furius! who arraign
 And judge me by my wanton strain.
 The learned poet, I agree, 5
 Should in himself quite decent be:
 But what has decency to do
 With his rich hoard of numbers too?
 Which then have truest wit and sense,
 When season'd with sweet impudence; 10
 When they not only can excite
 Your prurient boys to salt delight;

Versiculos nihil necesse est.] Thus Ovid, to the same purpose:

*Crede mihi, distant mores à carmine nostri;
 Vita verecunda est, musa jocosa, mihi.*

OVID. *Trist.* 2.

Think not my manners with my song agree;
 Spotless my life, tho' wanton is my lay.

Habent salem, &c.] Martial says the same thing to Cornelius:

*Lex hæc carminibus data est jocosis,
 Ne possint, nisi pruriant, juvare:
 Quare, depositâ severitate,
 Parcas lusibus, et jocis, rogamus;
 Nec castrare velis meos libellos.* MART. *Epig.* 36. *Lib.* 1.

Much licence is to epigrams allow'd;
 Unless they're smutty, few believe them good:
 Be less severe, then, to my sportive strains;
 Nor mutilate the song, where pleasure reigns.

Vos, quòd millia multa basiorum
 Legistis, malè me marem putâstis:
 Siqua fortè mearum ineptiarum
 Lectores eritis, manusque vestras
 Non horrebitis admovere nobis:
 Pædicabo ego vos, et irrumabo.

15

AD COLONIAM. XVII.

O COLONIA, quæ cupis ponte ludere longo,
 Et salire paratum habes; sed vereris inepta
 Crura ponticuli asculis stantis, irredivivus
 Ne supinus eat, cavâque in palude recumbat:
 Sic tibi bonus ex tuâ pons libidine fiat,

5

Malè me marem putâstis.] As though he had said; *you think me womanish*: strength being the attribute of males.

MURETUS.

XVII.

O Colonia.] The town, here meant by Colonia, is uncertain; Scaliger asserts, it was Comum, or as it was afterwards called, when made a colony by J. Cæsar, Novum Comum, at present *Como*; it was situated on the lake Larius, now called *Lago di Como*, the largest lake in Italy, and famous for its wild-fowl: some contend, that it was a town near Verona; and others, that Mantua is alluded to. The whole of this poem is evidently written, in derision of some old fellow of Colonia, who had married a young girl.

Ponte.

But when your greybeards too they move,
Unpliant in the feats of love.

And yet, because my songs of bliss 15
Are sprinkled o'er with many a kiss,
You censure; and, forsooth, conclude
That I'm effeminately lewd.

But mark; if e'er you should peruse
The wand'rings of my sportive muse, 20
If haply o'er my luscious page
Your hands should rove in lustful rage;
I'll treat you as 'tis meet, I swear,
Lascivious monsters as ye are!

TO THE TOWN OF COLONIA. xvii.

THAT nigh your town a length of bridge may
bend,
Where willing dance, and pastime shall extend
Their joyous ranks, Colonia, is your pray'r!
For now the tottering structure much you fear,
Lest its weak legs irreparably fall, 5
And the deep pool should bury piers and all.

Ponte.] It was a custom with the antients, and which still continues in many places in Europe, to have their public spectacles exhibited on the town bridge.

In quo vel Salisubsuli sacra suscipiantur;
 Munus hoc mihi maximi da, Colonia, risûs.
 Quendam municipem meum de tuo volo ponte
 Ire præcipitem in lutum, per capûtque, pedésque:
 Verùm totius ut lacûs, putidæque paludis
 Lividissima, maximéque est profunda vorago.
 Insulsissimus est homo, nec sapit pueri instar
 Bimuli, tremulâ patris dormientis in ulnâ:
 Quoi cùm sit viridissimo nupta flore puella,

Salisubsuli.] Perhaps there is not a word in all Catullus, which has been more differently interpreted than this: Parthenius reads; *In quo vel Salii vel Subsalii sacra suscipiant*; making the *Subsalii* the servants of the *Salii*, or priests of Mars; but he confesses he never met with such word, and therefore in fact he leaves the passage as he found it: Muretus is of opinion, and after him Scaliger, that *Salisubsuli* was the genitive case of *Salisubsulus*, a name of Mars; and he quotes this verse of Pacuvius, for his authority:

Pro imperio sic Salisubsulus vestro excubet.

But Vossius laughs both at the conjecture, and quotation, as a pleasant imposture; declaring with a degree of confidence, in which he is followed by Vulpius, that the line should be read thus: *In quo vel Salii ipsulis sacra suscipiunt.* But, notwithstanding the two last great authorities, I am inclined to side with Muretus; not only because *Salisubsuli* appears to have been the oldest reading, upon MS. authority; but because, we learn that the *Salii*, so called à *saliendo*, and instituted by Numa, were properly the priests of Mars, who from them, says he, took the name of *Salisubsulus*: their great feast, in honour of their deity, was in the month of March; when they danced along the streets, carrying the sacred *ancilia* in procession; and demonstrating great strength,

Soon to your wish be built a bridge so stout,
 E'en Salii there might hold their ritual rout.
 Then, o Colonia! I'll request of thee
 One mirthful boon, but mirthful most to me. 10

Fain from your height a freed man of this town,
 Tied neck and heels, I'd in your sludge have thrown,
 Just where the bog is deepest, I desire,
 Where the green scum betrays the filthiest mire:
 Ideot all o'er; a child of two years' age, 15
 Rock'd in its parents' arms, is far more sage;

strength, and agility, by the various, and graceful turns of their bodies: Virgil mentions them under the same name of *Salii*, as dancing at the rites of Hercules:

*Tum Salii ad cantus incensa altaria circum
 Popules adsunt evincti tempora ramis.*

VIRG. *Æneid.* 3.

Round blazing altars to brisk music's sound
 The Salii dance, their brows with poplar crown'd.

Munus hoc mibi.] Among other sports exhibited upon your bridge, such as those of gladiators, of fighting wild beasts, &c. let the trick played upon this dolt make one.

ACHILLES STATIUS.

Per caputque pedesque.] How very similar to the common English phrase; of tying, or throwing a person, *neck and heels*.

Bimuli.] For *bimus*, two years old. In these diminutives Catullus delights exceedingly.

Ut puella tenellulo delicatior hœdo, 15
 Asservanda nigerrimis diligentius uvis,
 Ludere hanc sinit, ut lubet; nec pili facit uni;
 Nec se sublevat ex suâ parte; sed velut alnus
 In fossâ Liguri jacet subpernata securi,
 Tantundem omnia sentiens, quàm si nulla sit usquam.
 Talis iste meus stupor nil videt, nihil audit:
 Ipse quis sit, utrùm sit, an non sit, id quoque nescit.
 Nunc eum volo de tuo ponte mittere pronum,
 Si pote stolidum repentè excitare veternum,
 Et supinum animum in gravi derelinquere cœno, 25
 Ferream ut soleam tenaci in voragine mula.

Asservanda nigerrimis, &c.] This is a very happy comparison: the ripe beauties of a grown girl, and the full juicy grape ready to be prest, convey similar ideas; and are equally tempting to the spoiler.

In fossa Liguri, &c.] However the sense, and the reading of this passage may have been distorted by commentators; I think the meaning evident. The Ligurians being situated near the woody Appenines, they were more particularly expert at the falling of timber; and indeed they greatly cultivated the commerce of wood with their neighbours, according to the testimony of Julius Capitolinus, in *Pertinace, Cap. 1.*

Si pote, &c.] All the old MSS. have *Si potest olidum*; but Victorius very judiciously altered it, for, *Si pote stolidum*.

Ferream

Still he to wed a damsel could presume
 Of buxom beauty in its earliest bloom,
 Dainty as wanton kid; a youthful fair,
 That like the ripen'd vintage needs our care; 20
 This fair he suffers as she lists to sport;
 Nor, rous'd to rapture, heeds one jot her court:
 But by the axe as fell'd some alder lies,
 And in Ligurian delve inglorious dies;
 E'en so he just perceives the blessing near, 25
 Yet disregards it as tho' nought were there:
 This dolt nor hears, nor sees; and has forgot
 Who, what he is, if he exists or not.

Then from your bridge I'd have him headlong
 thrown;

The fall may haply move the languid drone: 30
 He in thick mud might leave his torpid soul,
 As in stiff sloughs her iron shoe the mule.

Ferream ut soleam, &c.] That the custom of shoeing horses with metal is of ancient date, has been adduced from different authorities; particularly from Xenophon, Artemidorus, and Homer; the latter of whom terms horses, *χαλκὸποδας*; though perhaps *brazen footed* is only a poetical metaphor. The shoes of all animals, among the ancients, were not nailed like ours, but rather bound on; and consequently were very liable to slip off. There is a most ingenious note, on this subject, in Dr. Lowth's translation of Isaiah, Page 52, *sec. Edit.*

AD AURELIUM. XVIII.

AURELI, pater esuritionum,
 Non harum modò, sed quot aut fuerunt,
 Aut sunt, aut aliis erunt in annis;
 Pædicare cupis meos amores,
 Nec clàm: nam simul es, jocularis unà,
 Hæres ad latus, omnia experiris.
 Frustra: nam insidias mihi instruentem
 Tangam te priùs irrumatione.
 Atqui, si id faceres satur, tacerem:
 Nunc ipsum id doleo, quòd esurire
 Meus jam puer, et sitire discet.
 Quare desine, dum licet pudico;
 Ne finem facias, sed irrumatus.

XVIII.

Catullus makes a similar threat, by way of upbraiding Aurelius with his lust, as in *Carm.* 16. 'Tis the same as saying: *I'll pay you in your own coin; if you attempt to seduce from me, by your artifices, my young favourite.* Aurelius appears to have been no less a miser, than a letcher.

[*Pater esuritionum.*] The giver of a feast was called the father, or lord of it; Horace has *cenæ pater*; Cicero, *dominus epulæ*; and Nonius, *dominus convivii*. Catullus here applies the word *pater* ironically.

TO AURELIUS. XVIII.

AURELIUS, father of the treat,
 Where hunger finds not ought to eat;
 Such fasting treats were ne'er of yore,
 Nor are, nor ever will be more;
 Thy lustful thoughts too freely rove, 5
 Fain wouldst thou tempt my pretty love,
 Nor mak'st a secret of the thing,
 But to my charmer's side dost cling,
 Dost boldly impudently toy,
 And every wanton art employ; 10
 Yet, vain shall prove thy base intent,
 For e'en my guilt should thine prevent:
 Wert thou high fed, all this I'd bear;
 But that the one I hold most dear
 Should learn to hunger, and to thirst, 15
 So moves my choler, that 'twill burst.
 Then hold, while thou canst honest be;
 If not, I'll do a deed for thee.

Disceet.] Vulpius observes, that this is a word of great force here. Catullus says: "What a pity, that thou, Aurelius, "who art a very adept in the art of living sparingly, *magister* " *esuriendi et sitiendi*, shouldst teach my beloved to starve!"

Suffenus

AD VARUM. XIX.

SUFFENUS iste, Vare, quem probè nôsti,
 Homo est venustus, et dicax, et urbanus,
 Idémque longè plurimos facit versus.
 Puto esse ego illi millia aut decem, aut plura
 Perscripta; nec sic, ut fit, in palimpsesto
 Relata: chartæ regiæ, novi libri,
 Novi umbilici, lora rubra, membrana
 Directa plumbo, et pumice omnia æquata.

XIX.

Suffenus iste.] Many affirm, that this Suffenus is the same with the Suffenas mentioned by Pliny: Fulvius Ursinus speaks of a Sextius Nonius Suffenas, a Prætor, who instituted some public sports; and he adds, that it was probably the same mentioned by Catullus.

In palimpsesto.] The *palimpsestum* was a kind of coarse paper, which the Romans wrote the rough copy of any composition upon. Cicero makes the following mention of a correspondent's frugality, who wrote to him upon such paper: *Nam quod in palimpsesto; laudo equidem parsimoniam; sed miror, quid in illa chartula fuerit, quod delere malueris; nisi fortè tuas formulas: non enim puto te meas epistolas delere, ut reponas tuas.* Royal paper, with the Romans, as with us, meant a superior sort; in which sense they likewise used the words *Hieratica*, and *Augusta*.

Novi libri, &c. &c.] I am inclined to think, with Achilles Statius, that *liber* here means the *involutum*, or wrapper of the book, which was woven of the fibrous bark of some tree; and from hence, the name *liber* was given to the book itself; for before the Romans discovered the use of parchment, and paper, they wrote upon a substance so formed. What the *umbilicus* was has

TO VARUS. xix.

SUFFENUS, that wretch whom my Varus well
knows,

So pretty, so prating, so over polite,
Has a genius for verse, that incessantly flows;
Has a muse which ten thousand fine things can
indite:

His paper is royal, not common, or bad; 5

His wrappers, his bosses, are totally new;

His sheets, smooth'd by pumice, are all rul'd with
lead,

And bound with a ribband of rose-colour'd hue.

has been much disputed; some say it was one of the *cornua*, (mentioned by Tibullus, *Eleg.* 1. *Lib.* 3.) or ornamented ends of the cylinder, round which the book was rolled; for the Romans had very few *libri quadrati*; their books generally consisted of sheets of parchment, cemented to each other, and rolled round a piece of wood: others say, that the *umbilicus* was a flourish, or some such ornament, answering to our tail-piece, and the French *fleuron*, or *cul-de-lampe*: many affirm, that it was a boss at the end of the parchment, which, when the book was rolled up, made a showy appearance the whole length of the cylinder; and this last opinion I own I prefer; hence the expression used by Horace, *Epod.* 14. and others; *ad umbilicum ducere*, to finish a work. Books also were tied up with thongs of stained leather, *lora*; and, in order to write straight, the Romans, as we do, ruled lines with lead; black-lead pencils being of very ancient date. The use of the pumice has been mentioned before. See *Carm.* 1.

Mantica

Hæc quum legas, tum bellus ille, et urbanus
 Suffenus, unus caprimulgus, aut fossor 10
 Rursus videtur; tantum abhorret, ac mutat.
 Hoc quid putemus esse? qui modò scurra,
 Aut si quid hâc re tritius, videbatur,
 Idem inficeto, est inficetior rure,
 Simul poëmata attigit: neque idem unquam 15
 Æquè est beatus, ac poëma quum scribit:
 Tam gaudet in se, támque se ipse miratur.
 Nimirum idem omnes fallimur; neque est quisquam,
 Quem non in aliquâ re videre Suffenum
 Possis. suus quoique adtributus est error; 20
 Sed non videmus, manticæ quid in tergo est.

AD FURIUM. xx.

FURI, quoi neque servus est, neque arca,
 Nec cimex, neque araneus, neque ignis;

Manticæ quid in tergo est.] This refers to the well known fable of Phædrus, *Fab. 9. Lib. 4.* who says; that Jupiter gave man two satchels; in the one he put his own faults, which, hanging behind, was out of sight; and in the other he put the faults of his neighbours, which, hanging before, was always in sight.

xx.

Furi, quoi neque servus, &c.] This is Furius of Pisaurus, alluded to in the subsequent, and 78. *Carm.* whom Catullus thus satirizes in a vein of pleasantry somewhat too coarse. To have neither slave, nor chest; *neque servus, neque arca*, was proverbially expressive of poverty; as in the next *Carmen*. See also Horace, Juvenal, and others.

Nec

Yet read this Suffenus; and soon will you find,
 The strains of this coxcomb, so gaudy, so trim,
 More worthy the muse of some goatherd or hind; 10
 So much do they differ from what they would
 seem!

Whence comes it; that he, who an arrant buffoon,
 Or what is more hackney'd, if ought can be more,
 Who stupider far than the stupidest clown,
 Should dare the sweet measure of numbers ex-
 plore? 15

Should in his own fancy such learning possess,
 As most to be happy whenever he writes;
 And, vain of his taste to the utmost excess,
 Enjoy in himself the most perfect delights?

Yet all to such errors are prone, I believe; 20
 Each man in himself a Suffenus may find;
 The failings of others we quickly perceive,
 But carry our own imperfections behind.

TO FURIUS. xx.

NOR menial slave, nor coffer strong,
 Nor blazing hearth to thee belong;

Nec cimex, neque araneus.] This is highly picturesque; the
 poet says; that even the common vermin, which abound in every poor
 man's

Verùm est et pater, et noverca, quorum

Dentes vel silicem comesse possunt;

Est pulchrè tibi cum tuo parente,

Et cum conjuge ligneâ parentis.

Nec mirum: bene nam valetis omnes,

Pulchre concoquitis, nihil timetis,

Non incendia, non graves ruinas,

Non facta impia, non dolos veneni,

Non casus alios periculorum.

Atqui corpora sicciora cornu,

Aut si quid magis aridum est, habetis,

Sole, et frigore, et esuritione.

Quare non tibi sit benè, ac beatè?

A te sudor abest, abest saliva,

man's house, could not find enough in Furius's for their support. Our Churchill, in the same strain of poetry, describing the barrenness of Scotland, humorously declares, it was so devoid of sustenance that,

—In three hours a grasshopper must die.

Prophecy of Famine.

Conjuge ligneâ.] Thus Lucretius:

Nervosa, et lignea Dorcas.

LUCR. Lib. 4.

The epithet *ligneus* arises, from the similitude there is between shrivelled, emaciated people; and wooden statues, which can never be cut, but when the wood is dry. Vulpus observes, that

Not e'en a spider, or a louse,
 Can live within thy famish'd house:
 Yet does my Furius, to his cost, 5
 A father, and a stepdame boast;
 So hungry, so extremely thin,
 Their teeth a very flint would skin;
 And, such thy sire, so lean his wife,
 You needs must lead a pleasant life: 10
 What wonder? when, beyond a question,
 You all are blest with good digestion;
 Have nought to fear, nor fire, nor losses,
 Nor impious deeds, nor pois'nous doses;
 Nor all the dangers, which await 15
 The wretchedness of human state.

Your harden'd bodies drier are
 Than horn, or ought that's drier far;
 And, nurs'd by hunger, cold, and heat,
 How can your bliss but be compleat? 20

men were not only called *ligneos*; when they were little else than
 skin and bones, *aridos, macie confectos, vixque ossibus hærentes*;
 but also, when they were stupid, and slow, *ad motum duriores*.
 We, in like manner, call a dull inactive person, *a log, block, or*
blockhead.

Nihil timetis.] These conveniencies attending poverty are like-
 wise noticed by Horace, *Sat. 1. Lib. 1.* and by Juvenal, *Sat. 14.*

Muccúsque, et mala pituita nasi.
 Hanc ad munditiem adde mundiozem,
 Quòd culus tibi purior salillo est,
 Nec toto decies cacas in anno; 20
 Atque id durius est fabâ, et lapillis:
 Quod tu si manibus teras, fricesque,
 Non unquam digitum inquinare possis.
 Hæc tu commoda tam beata, Furi,
 Noli spernere, nec putare parvi; 25
 Et sestertia, quæ soles, precari
 Centum desine: nam sat es beatus.

AD AMOREM SUUM. XXI.

O QUI flosculus es Juventiorum,
 Non horum modò, sed quot aut fuerunt,
 Aut posthac aliis erunt in annis;

Purior salillo.] Every Roman of condition had his silver salt-cellar; the ancients looked upon salt as divine, indeed. Homer so calls it; and they regarded it as a bad omen, if they chanced to eat a meal without it: the force of the words *paternum*, and *splendet*, in the following passage from Horace, points out the custom of transmitting this utensil to posterity; and the extreme care with which it was kept clean, and bright:

Vivitur parvo bene, cui paternum

Splendet in mensâ tenui salillum.

HOR. *Od. 16. Lib. 2.*

He's blest with little; on whose thrifty board
 That salt-box shines, which call'd his father lord.

CREECH.
Juventiorum.

From you no sweat, no spittle flows;
 No rheum, no snivel from your nose:
 Besides; one cleanliness superior
 To all you boast; that your posterior
 Is so exceeding trim, and sweet; 25
 A saltcellar's not half so neat:
 Scarce ten times in the year you vent
 Your indurated excrement;
 So indurated ne'er was known
 Or shrivell'd bean, or hardest stone; 30
 Which, rubb'd, and crumbled o'er and o'er,
 Would leave the finger as before.

Then hold not cheap, nor yet despise
 Blessings, my Furius, you should prize;
 Nor, as you're wont, ask more of heav'n; 35
 To thee enough's already giv'n!

TO HIS FAVOURITE. XXI.

O LOVELIEST of Juventian bloom!

Thou bud with early beauty grac'd!
 Unequall'd by the age to come,
 Or by the present, or the past!

XXI.

Juventiorum.] The Juventii, though originally plebeian, were afterwards one of the first families in Rome; some of whom filled the most important offices of the state, according to Livy, Pliny, and others. See Life of Catullus, pag. xix.

Mallem divitias mihi dedisses

Isti, quoi neque servus est, neque arca: 5

Quàm sic te sineres ab illo amari.

Qui? non est homo bellus? inquires, est:

Sed bello huic neque servus est, neque arca.

Hoc tu quàm lubet abjice, elevaque:

Nec servum tamen ille habet, neque arcam. 10

AD THALLUM. XXII.

CINÆDE Thalle, mollior cuniculi capillo,
Vel anseris medullulâ, vel imulâ oricillâ,
Vel pene languido senis, sitûque araneoso;

[*Isti.*] Furius, mentioned in the preceding *Carmen*, seems to be here alluded to.

[*Mallem divitias, &c.*] Many read *delicias*, making a sense far less eligible.

XXII.

Of this Thallus, whom Catullus thus jocosely threatens, for stealing his cloak, &c. we are entirely ignorant. Vulpus conjectures, it is a name applied, from derivation only, to some young man, or stripling; *Θαλλος* implying the young shoot, or scion of a tree. In like manner are derived the names of Phyllis from *φύλλον*, a leaf; Chloe from *χλόν*, grass; and Chloris from *χλωρός*, green.

[*Imulâ oricillâ.*] *Oricilla* is here put, in Catullus's favourite style of diminutives, for *auricilla*, a little ear. The tip of the ear has always been noticed, for its exceeding softness. Thus Cicero, *ad*
Q. Frat.

O, hadst thou giv'n but paltry pelf 5
 To him, who wants both slave, and chest;
 I had not griev'd!—But, that thyself
 By yon lewd wretch should be possest!

You'll cry, "he's handsome!"—so he may;
 Still that he's poor, you needs must grant: 10
 Reject, extenuate all I say;
 Both slave, and chest he's doom'd to want!

TO THALLUS. XXII:

VOLUPTUOUS Thallus; soft, I own,
 As rabbit's fur, as cygnet's down;
 Soft as the tip of softest ear;
 As flimsy age, or spider's silken snare!

Q. Frat. Lib. 2. *Tu quemadmodum me censes oportere esse in Rep. et in nostris inimicitiis, ita et esse et fore auriculâ infimâ scito molliorem.* Some read, *binnulâ mollicellâ*; Muretus, and others, have, *binnulâ tenellâ*; but Scaliger very justly insists upon the old text, *imulâ oricillâ*.

Sitûque araneoso.] Catullus seems to mean, in this place, spiders' webs; to which he very elegantly compares the soft, and slender figure of a young man. Thus likewise Tibullus, *Carm. ad Priap.*

Araneosus obsidet fores situs.

VULPIUS.

Idémque Thalle turbidâ rapacior procellâ,
 Cùm dira maris hyems avis ostendit oscitantes, 5
 Remitte pallium mihi meum, quod involâsti,
 Sudariûmque Setabum, catagraphósque Thynos,
 Inepte, quæ palàm soles habere tanquam avita,
 Quæ nunc tuis ab unguibus reglutina, et remitte:
 Ne laneum latusculum, natésque mollicellas 10
 Inusta turpiter tibi flagella conscribillent;
 Et insolenter æstues, velut minuta magno
 Deprensa navis in mari, vesaniente vento.

Cùm dira maris.] This reading, I should apprehend, makes the most plain, easy sense; the birds alluded to are the *fulicæ*, or *lari*, our sea-fowl, or gulls; which, when a storm approaches, flock to the shore, with loud screams. The word *oscitans*, i. e. foreboding, has here the same meaning, as in Horace:

*Antequam stantes repetat paludes
 Imbrium diuina avis imminentiûm,
 Oscinem corvum prece suscitabo
 Solis ab ortu.*

HOR. Od. 27. Lib. 3:

And bid the chaunting raven rise,
 When Phœbus gilds his orient skies;
 Ere speeds the shower-boding crow
 To lakes, whose languid waters cease to flow:

FRANCIS.

Scaliger reads, *Cùm de viâ mulier alites*, &c. meaning, when some female sage, or wizard, from the flight of these birds, is conscious of the approaching storm: Muretus, Achilles Statius, and others, read *diua mulier*, which they variously, and as ridiculously interpret, but it should seem, without foundation.

Catagra-

Yet more rapacious than the sea, 5
 Which, vex'd with storms, sweeps all away;
 Whilst boding birds, with dismal cry,
 O'er the tempestuous, wintry billows fly.

My cloak thou shalt return, I vow!
 My fine Setabian napkin too; 10
 My tablets, from the Thynian coast;
 All which, as lineal wealth, vain fool, you boast!

Unglue thy hands, my things restore!
 Lest thy soft breech, and sides made sore
 With unaccustom'd stripes, you rave; 15
 Lash'd, like some skiff that dares wild ocean's wave.

Catagraphósque Thynos.] These words have been differently explained: Salmasius conjectures, that these were small rings with seals, from the following passage in Isodorus, *Cap. 32. Lib. 19.*

*Nec quos Thynia lima perpolivit
 Annellos.*

Nor little rings which Thynian files have wrought.

Muretus, and Achilles Statius, altering the text to *catagraphonque linum*, interpret them, *cloth variously pictured*: others suppose, from Pliny, *Cap. 8. Lib. 35.* that they meant certain profiles, or images: but Vossius says, to whom Vulpus in this instance seems to accede, that they were tablets, or pocket memorandum-books, painted of different colours, and for which Thynia was very remarkable. For an account of Thynia, see *Carm. 28.*

AD FURIUM. XXIII.

FURI, villula nostra non ad Austri
 Flatus opposita est, nec ad Favonî,
 Nec sævi Boreæ, aut Apeliotæ;
 Verùm ad millia quindecim, et ducentos.
 O ventum horribilem, atque pestilentem !

5

AD POCILLATOREM PUERUM. XXIV.

MINISTER vetuli puer Falerni,
 Inger mî calices amariores,

XXIII.

Our poet here plays upon the word *opponere*, to *oppose*, which also signifies *to pawn*; and in this consists the pun: he tells Furius, that his house was not opposed to such, or such particular winds; but to that wind, or sum of money he had pawned it for. Muretus, after Parthenius, reads *villula vestra*, alluding to the poverty of Furius; of which we have had examples, in *Carm.* 20 et *seq.* but Vulpus observes, that Furius was too poor, either to have a villa, or credit sufficient to obtain money upon pledge.

Millia quindecim et ducentos.] According to the calculation of Vossius, the sum borrowed would amount to about 95 pounds sterling.

XXIV.

Falerni.] Falernian wine is so called, from a territory of that name in Campania, by some supposed the present *Monte Massico*; but the very spot, where the ancient Falernian grew, is by no means ascertained; perhaps the soil is worn out, producing now a very inferior kind of grape; which is a circumstance that frequently happens, within the memory of one man, as I have been informed by the

TO FURIUS. XXIII.

TO what wind expos'd, you cry,
 Furius, does my villa lie?—
 Neither to the Southern gale,
 Neither does the West prevail,
 Neither to the Northern blast,
 Nor to sunny-bosom'd East :
 But, for an enormous sum
 Lies in pawn my pleasant home :
 To that wind expos'd it lies ;
 Wind of plagues, and miseries!

5

10

TO HIS YOUNG CUP-BEARER. XXIV.

WITH Falernian, that's oid, let the goblet be crown'd;
 Bring it hither, sweet boy, be the bitter draught
 mine!

the peasants of wine countries. Falernian is greatly noted, as a superior wine, by many writers; and seems to have been the very Hippocrene of Horace, and Martial.

Amariores.] The ancients set a great value upon their wine, when it had a bitter flavour arising from age; this is remarked by Cicero, in *Brut.* and Pliny, *Lib. 13.* says, *Vina primo dulcia aust-ritatem annis accipiunt, et rubra fiunt.* Parthenius is of opinion, that these cups were called *amariores*; on account of their largeness, and the difficulty there was to finish them at one draught.

Posthu-

Ut lex Posthumia^æ jubet magistræ,
 Ebriosâ acinâ ebriosioris.
 At vos, quò lubet, hinc abite, lymphæ,
 Vini perniciēs, et ad severos
 Migrate: hic merus est Thyonianus.

5

AD VERANNIUM ET FABULLUM. xxv.

PISONIS comites, cohors inanis,
 Aptis sarcinulis, et expeditis,
 Veranni optime, túque mî Fabulle,
 Quid rerum geritis? satisne cum isto

Posthumia jubet magistræ.] This lady of Catullus's time is, I believe, no where else upon record; she was a drunken character, whom Catullus, with his usual satyric vein, here takes occasion to lash: the Romans, as well as the Grecians, at their drinking-bouts, had a toast-master; who was chosen by the best throw of the *sali*, or *tesserae*; and whom they styled, according to Varro, *modimperator*; or, according to Horace, *rex vini*, or *arbiter bibendi*. See Horace, *Od.* 4. *Lib.* 1. and *Od.* 7. *Lib.* 2.

Ebriosâ acinâ.] Thus Pliny, *Hist. Nat. Lib.* 15. *Conduntur et musto uva, ipsaque vino suo inebriantur.* See likewise Aulus Gellius, *Cap.* 20. *Lib.* 7.

Merus est Thyonianus.] Bacchus was called Thyoneus, from Thyone, a title of his mother Semele; or more probably from *Thôn*, to rave and rant like a drunkard.

Pisonis.

Our toast-mistress, Posthumia, bids bumpers go round;
Whose tight skin, like the grape's, is distended with
wine.

O, thou clear fountain-wave, be thou banish'd far
hence!

Of the heart-cheering juice thou wert ever the bane;
Go, and drench the morose, who call soberness sense;
Here Thyonian alone, pure Thyonian shall reign!

TO VERANNIUS, AND FABULLUS. xxv.

YE, who belong to Piso's train,
Who dance attendance still, in vain;
Verannius, and Fabullus dear!
Whose scanty baggage, pack'd with care,
Makes, in good truth, a flaming show;
Tell me, what you're about to do?

xxv.

Pisonis.] Cnæus Calpurnius Piso was a Roman, of a very debauched, and desperate character; remarkable for his extreme insolence, and poverty; he was sent, by the senate, as Quæstor for the Prætor, into Spain, merely to get rid of him: and Verannius, and Fabullus, attended him thither, as Catullus had attended Memmius to Bithynia.

Aptis sarcinulis.] The poet mirthfully taxes his friends with poverty, from the slender appearance of their baggage.

Vappâ.

Vappâ, frigoraque, et famem tulistis? 5
 Ecquidnam in tabulis patet lucelli
 Expensum? ut mihi, qui meum secutus
 Prætozem, refero datum lucello:
 O Memmi, bene me, ac diu supinum
 Totâ istâ trabe lentus irrumâsti. 10
 Sed, quantum video, pari fuistis
 Casu; nam nihilo minore verpâ
 Farti estis. pete nobiles amicos.
 At vobis mala multa dî deæque
 Dent, opprobria Romuli, Remique. 15

Vappâ.] A cant word for a degenerate knave; taken from wine, that is said to be vapid, when harsh or flat. Thus Persius, *Sat.* 5.

Vappa et lippus, et in tenui farragine mendax.

Patet lucelli expensum.] The Romans kept their accounts much in the same manner as we do; they had their separate articles of *received*, and *paid*; and, in this passage, Catullus asks his friends; if, in posting their books, they were not often obliged instead of the word *gain*, to enter *loss*? just as it happened to himself, when he attended Memmius; for on drawing his balance, he was frequently compelled to write *datum*, i. e. *given so much out of my own pocket*. If the reader wishes to search deeply into ancient arithmetic; he may turn to Gronovius, *de Pecun. vet. Lib.* 3. *Cap.* 17.

O Memmi.] Memmius was just such another avaricious, lustful character, as Piso. See *Carm.* 10. Some editors begin a fresh *Carmen* from this line, *O Memmi*, &c. whereas it is only a strong apostrophe to Memmius, full of indignation.

Totâ

Chuse you ought more of cold to bear,
 And want, with that extortioner?
 Say, in each book, your reck'nings ended,
 What profits are put down expended? 10
 When I accompanied my Prætor,
 My books for ever prov'd him debtor.
 Notorious Memmius, I have not
 Thy vile, oppressive deeds forgot!
 And you, my lads, if right I see, 15
 Suffer'd by like rapacity;
 Hard case! for ye had all to do
 With such another skin-flint jew.
 Is this to have a noble friend?
 Then may the curse of heav'n attend 20
 Such Roman nobles, who disgrace
 With foulest deeds the Roman race!

Totâ istâ trabe.] Vossius insists, that no real obscenity is here meant; but the words, he supposes, are intended merely to express a resentment for some injury received; and his expressions are wrapped up in terms of obscene ribaldry.

Nobiles amicos.] Catullus inveighs against the debauchery of the Roman nobility, and of the magistracy in particular; who chose their officers, too frequently, from the very dregs of the people. To the same purpose is the following, and 53 *Carm.*

This

AD CÆSAREM DE MAMURRA. XXVI.

QUIS hoc potest videre, quis potest pati,
 Nisi impudicus, et vorax, et aleo,
 Mamurram habere quod comata Gallia
 Habebat uncti, et ultima Britannia?
 Cinæde Romule, hæc videbis, et feres? 5
 Es impudicus, et vorax, et aleo.
 Et ille nunc superbus, et superfluens
 Perambulabit omnium cubilia,
 Ut albulus columbus, aut Adoneus?
 Cinæde Romule, hæc videbis, et feres? 10
 Es impudicus, et vorax, et aleo.

XXVI.

This is the first poem, wherein we find that remarkable freedom, with which Catullus treated the highest character in Rome; and it is a question, which is most extraordinary; the moderation of Cæsar, who forgave; or the boldness of the satyrist, who could urge such unwelcome truths. The learned writer of Cicero's life has a passage, which particularly mentions this very *Carmen*. *Vide Epist. ad Attic.* 13. 52. Cæsar it seems dined by appointment at Cicero's villa; and, during his bathing, some one read to him the verses of Catullus on Mamurra; at which, says Tully, he did not so much as change countenance: Dr. Middleton adds very judiciously, that the verses were not produced by Cicero; but by some of Cæsar's friends, who attended him, and who knew his desire to see every thing that was published against him.

Mamurram.] Mamurra Formianus was a Roman knight, born at Formiæ, an ancient city of the Læstrigones, and near to which Cicero had his favourite country seat; he was highly esteemed by Julius Cæsar, who supported him in the most luxurious extravagancies;

TO CÆSAR, ON MAMURRA. xxvi.

SHALL utmost Britain, fine-hair'd Gaul,

Mamurra's be, with wealth replete?

He, who views this unmov'd, is all

That's squand'ring, lewd, extortionate:

This, vicious Cæsar, wilt thou see, and bear? 5

O lewd, o squandering, extortioner!

Shall he extravagant, and vain,

From bed to bed licentious rove;

Like the white dove of Paphos' queen,

Or young Adonis form'd for love: 10

This, vicious Cæsar, wilt thou see, and bear?

O lewd, o squandering, extortioner!

gancies; and, when he went into Gaul, made him general of the artillery, *præfectum fabrū*; a very lucrative employ. Pliny observes, *Cap. 6. Lib. 36.* that Mamurra was the first man at Rome, who incrusted his house with marble, and made all his pillars of solid marble.

Comata Gallia.] The whole of Transalpine Gaul was so termed; either from the country being much wooded; or, according to Strabo, *Geograph. Lib. 4.* whose opinion we follow, from the inhabitants paying singular attention to their hair: *συνφορεῖσι δὲ καὶ κομποφῶσι. Saga ferunt, et comam alunt.* VULP.

Cinæde Romule.] Meaning Cæsar. Muretus observes, that this was a title bestowed upon all those, whose manners were unworthy the virtues of Romulus.

Ut albulus columbus.] The dove of Venus is here alluded to; indeed many write, *Ut albulus columbulus Dionæus.*

Unice.

Eóne nomine, Imperator unice,
 Fuisti in ultimâ Occidentis insulâ ;
 Ut ista vostra diffututa mentula
 Ducenties comesset, aut trecenties? 15
 Quid est? alid? sinistra liberalitas.
 Parum expatrat? an parum helluatus est?
 Paterna prima lancinata sunt bona;
 Secunda præda Pontica; indè tertia
 Ibera, quam scit æmnis aurifer Tagus. 20
 Hunc Galliæ timent, timent Britannia.
 Quid hunc, malum, foveis? aut quid hic potest,

Unice.] This appellation is here used by the poet ironically; though it was what Cæsar, in its best, and fullest sense, had a title to.

VULPIUS.

Ultimâ Occidentis insulâ.] That is Britain, which Cæsar conquered, and which, by some, was supposed to be the *ultima Thule* of the ancients.

Diffututa mentula.] A worn-out voluptuary: *mentula* is a cant word, which Catullus frequently uses for a libidinous person, and particularly for this Mamurra.

Præda Pontica.] Vulpius asserts, that these words have no relation to the spoils taken from Pharnaces king of Pontus, as is generally imagined; but that they are another severe attack upon Cæsar's debaucheries; Cæsar, when he was a young man, having entered into an infamous familiarity with M. Thermus, the Prætor of Nichomedes, king of Bithynia; from which connection he derived some advantages.

Aurifer

Say, chief of monarchs, did thy sword
 Visit the last of Western isles;
 That thy drain'd minion might afford 15
 To riot in excess of spoils?
 Wert thou for this so prodigal; that he,
 Nurs'd by thy lust, might sate his gluttony?

First thy own private funds he spent,
 Then the lewd gains of Pontic lands, 20
 Next all Iberia's treasures went,
 And Tagus with its golden sands:
 Now trembling Gaul beholds the plund'rer near,
 And Britain's destin'd land now shakes with fear!

Then to thy fost'ring breast why lay 25
 That wretch, who but devours the state?

Aurifer Tagus.] Catullus poetically calls upon the Tagus, to witness the riches, which Cæsar had obtained by his wars in Spain; the golden sands of this river are well known, among poets. Thus Juvenal:

*Tanti tibi non sit opaci
 Omnis arena Tagi, quodque in mare volvitur aurum,
 Ut somno careas.* JUV. Sat. 3.

But let not all the gold which Tagus hides,
 And pays the sea in tributary tides,
 Be bribe sufficient to corrupt the breast,
 Or violate with dreams thy peaceful rest.

DRYDEN.

Nisi uncta devorare patrimonia?
 Eone nomine, Imperator unice,
 Socer, genérque, perdidistis omnia?

25

AD ALPHENUM. XXVII.

ALPHENE immemor, atque unanimis false so-
 dalibus;

Jam te nil miseret, dure, tui dulcis amiculi.
 Jam me prodere, jam non dubitas fallere, perfide.
 Nec facta impia fallacum hominum cœlicolis placent,
 Quæ tu negligis, ac me miserum deseris in malis. 5
 Eheu, quid faciant dehinc homines, quoïve habeant
 fidem?

Socer, genérque.] These expressions certainly allude to the alliance there was between Cæsar, and Pompey; Pompey having married Cæsar's daughter Julia: but Vossius, understanding them in an obscene sense, refers them very improperly to Cæsar, and Mamurra.

XXVII.

Alphene.] Alphenus Varrus of Cremona is the same, in all probability, with the Alphenus mentioned in *Carm.* 10. He was originally a shoemaker; or, as others will have it, a barber; and afterwards studied law with Catullus; from whence that friendship arose, which our poet so bitterly complains of his having violated. Horace thus mentions him:

Alfenus vaser, omni

Abjecto instrumento artis, clausâque tabernâ,
Tonsor erat.

HOR. Sat. 4. Lib. 1.

Alfenus,

Thou first of emperors, o say,
 Was it for this thou wert made great?
 That you, and Pompey, in contention, hurl'd
 Distress, and ruin o'er th' affrighted world? 30

TO ALPHENUS. xxvii.

FALSE, and unmindful of each social tie,
 Alphenus pities not the friend he lov'd:
 Perfidious wretch! fraud's basest arts you try;
 Nor scruple to betray my peace, unmov'd!

The gods detest fallacious man's misdeeds; 5
 But this you mind not, and forsake my wrongs:
 Fell crime! which mutual confidence impedes,
 And the sweet commerce that to man belongs.

Alfenus, turn'd a lawyer in his pride,
 His shop shut up, his razors thrown aside,
 Was still a barber. FRANCIS.

Nec facta impia, &c.] This very much resembles the following
 line of Homer:

Οὐ γὰρ χεῖρ' ἔργα θεοὶ μάκαρες φιλεῖσιν.
 Celestial goodness loves not impious deeds.

Certè tûte jubebas animam tradere, inique, me
 Inducens in amorem, quasi tuta omnia mî forent.
 Idem nunc retrahis te, ac tua dicta omnia, factâque
 Ventos irrita ferre, et nebulas aereas sinis. 10
 Si tu oblitus es, at dî meminerunt, meminit Fides:
 Quæ te ut pœniteat postmodo facti, faciet, tui.

AD SIRMIONEM PENINSULAM. XXVIII.

PENINSULARUM, Sirmio, insularúmque
 Ocelle, quascunque in liquentibus stagnis,
 Marique vasto fert uterque Neptunus;

Inducens in amorem.] In like manner Tibullus:

*Semper ut inducas, blandos offers mihi vultus;
 Post tamen es misero tristis et asper, Amor!*

TIB. Eleg. 7. Lib. 1.

Love still invites me with a smiling eye;
 Beneath his smiles what pain, and anguish lie!

GRAINGER.

Fides.] Faith had divine honours paid her by the Romans, as a goddess; and a temple was first consecrated to her, in or near the Capitol, by Attilius Calatinus. Thus Cicero, *de Nat. Deor. Lib. 2.*
Ab Atilio Calatino erat Fides consecrata.

XXVIII.

Peninsularum, Sirmio, &c.] Sirmio was a little town, situated on a peninsula, jutting out into the lake Benacus, now *Lago di Garda*. Maffeiùs contends, from this *Carmen*, that Catullus was poor only by comparison; and that his wealth, especially at this place, was considerable. For my own part, I cannot see any grounds for such conjecture; especially as he seems to have pawned his villa
 for

Certain, you bade me yield my soul to you,
 Lur'd me to love, and swore no harm was near ! 10
 But ah, withdrawn, each act, each faithless vow,
 You give to passing clouds, and empty air !

Tho' you forget; the gods in mem'ry still,
 And chief vindictive Faith, your fault shall hold;
 She, who with late remorse your breast will fill, 15
 And make you in despair such guilt behold !

TO THE PENINSULA OF SIRMIO. XXVIII.

SIRMIO! of ev'ry isle the pride,
 Of all peninsulas the boast;
 Whether, old Neptune's briny tide
 Surrounds their billow-beaten coast;
 Or, their calm shores the godhead laves 5
 With the fresh lake's translucent waves:

for so small a sum as 95l. sterling. See *Carm.* 23. in which indeed if we read *villula vestra*, it does away the poverty of Catullus, and transfers it to Furius.

Uterque Neptunus.] Muretus, and Achilles Statius are of opinion, that this alludes to the two seas, which wash Italy; viz. the *mare superum*, or Adriatic sea; and the *mare inferum*, or Tyrrhene sea: but others conjecture, with greater probability, that a distinction is here made, between the fresh water of lakes and rivers, and salt water in general; Neptune being the god who presides over both.

Quàm te libenter, quàmque lætus invisio !
 Vix mî ipse credens Thyniam, atque Bithynos 5
 Liquisse campos, et videre te in tuto.
 O quid solutis est beatius curis ?
 Cùm mens onus reponit, ac peregrino
 Labore fessi venimus larem ad nostrum,
 Desideratoque acquiescimus lecto. 10
 Hoc est, quod unum est pro laboribus tantis.
 Salve, ô venusta Sirmio, atque hero gaude :
 Gaudete vósque, Lydiæ lacus undæ ;
 Ridete quidquid est domi cachinnorum.

Thyniam atque Bithynos, &c.] The Bithynians were a very ingenious and flourishing people; who possessed the whole of that country, lying between the Bosphorus, and the river Rhebas which falls into the Euxine sea. The Thynians bordered close upon them, extending their country as far as the river Cales: they obtained their names, says the historian, Eustathius (*in Dionys.*) of *Thyni*, and *Bithyni*; from Thynus, and Bithynus, the two sons of Phineus: Claudian, not sufficiently attending to this geographical distinction, has made Thynia, and Bithynia, one and the same place:

Thyni Thraces erant, quæ nunc Bithynia fertur.

CLAUD. in *Eutrop.* 2.

Laboribus tantis.] Alluding to the ill success of his fortunes, under the avaricious Memmius. See *Carm.* 25.

Lydiæ lacus undæ.] Vulpius, reprobating the conjectures of Scaliger, who reads *Ludiæ*; and of Vossius, who reads *Lariæ*, insists upon the old reading of *Lydiæ undæ*; the waters of the lake

Benacus

O, Sirmio, with what joy I view,
How pleas'd behold thy lands again!
Scarce can I deem the blessing true,
Scarce think I've left Bithynia's plain! 10
Left Thynia's close-adjoining shore;
The danger of the journey o'er!

O, what so sweet as cares redress'd!
When the tir'd mind lays down its load;
When, with each foreign toil oppress'd, 15
We reach at length our own abode;
On our own wish'd-for couch recline,
And taste the bliss of sleep divine!

At least this sweet, this dear reward,
If only this, my toils have found—— 20
O, beauteous Sirmio, greet thy lord!
Ye Lydian waves, with joy resound!
Let all things, I can reckon mine,
In one loud shout of welcome join!

Benacus being termed *Lydian*, from its lying in the territory of Verona: Verona, says he, belonged to the Rhæti; the Rhæti sprang from the Tuscans, and the Tuscans from the Lydians; he then adds, that it was in the very spirit of poetry, to trace out such connexions; and that his success in these researches, greatly entitled Catullus to the appellation of *doctus*, or learned.

AD HYP SITHILLA. XXIX.

AMABO, mea dulcis Hypsithilla,
 Meæ deliciæ, mei lepores,
 Jube ad te veniam meridiatum.
 Quod si jusseris, illud adjuvato,
 Ne quis liminis obseret tabellam,
 Neu tibi lubeat foras abire:
 Sed domi maneas; parésque nobis
 Novem continuas fututiones.
 Verùm si quid ages, statim jubeto:
 Nam pransus jaceo, et satur supinus
 Pertundo tunicámque, palliúmque.

5

10

XXIX.

Hypsithilla.] Scaliger thinks, this word is a diminutive of *Hypsithea*; Vossius writes *Hispiilla*, and Turnebus *Hospitilla*.

Pransus.] The usual meal with the Romans was their *cæna*, which was commonly taken at sun-set; but they, who were infirm, eat a frugal morsel about noon, which was called *prandium*: the effeminate, and voluptuous, taking advantage of this custom, soon changed the nature of its institution; and made it a scene of debauchery. There is a beautiful passage in Plautus, which will set this matter in a very clear light:

*Prandium mihi uxor perbonum dedit.
 Nunc dormitum me jubet ire. minime.
 Non mihi fortè visum illico fuit,
 Melius quam prandium, quam solitum, dedit.*

Voluit

TO HYPsITHILLA. xxix.

MY love, my Hypsithilla dear,
 Joy of my soul, my fondest care!
 I prithee grant this little boon,
 That I may visit thee at noon;
 Which done, I further would intreat, 5
 That none presume to bar the gate;
 And that yourself, when I shall come,
 Urge no pretence to leave your home;
 But be content to stay; and prove
 The raptures of unbounded love: 10
 Is it agreed? then quickly say,
 Haste, my Catullus, haste away!——
 Supine I lie, and, with my meal
 Pamper'd, ready to burst I feel.

Voluit in cubiculum me abducere anus.

Non bonus somnus est de prandio. apage.

PLAUT. *Mostellaria*, Ac. 3. Sc. 2.

Pertundo, &c.] The Greeks, with great elegance, say; *πέωλον*
κρέειν. The following epigram from Martial may be here adduced:

*O quoties rigida pulsabis pallia vena,
 Sis gravior Curio, Fabricioque licet.*

MAR. *Epig.* 16. *Lib.* 11.

We

AD VIBENNIOS. XXX.

O FURUM optime balneariorum,
 Vibenni pater, et cinæde fili:
 Nam dextrâ pater inquinatiore,
 Culo filius est voraciore.
 Cur non exilium, malâsque in oras
 Itis? quandoquidem patris rapinæ
 Notæ sunt populo; et nates pilosas,
 Fili, non potes asse venditare.

CARMEN AD DIANAM. XXXI.

DIANÆ sumus in fide
 Puellæ, et puëri integri;

XXX.

We can have but little desire to trace the family of the Vibennii; when we find, in this instance, that the father was a paltry thief, and the son something still more odious: the name however is mentioned by Gruterus, *Pag. 706. Inscript. 5.* though we may reasonably conclude, they were of no rank, or distinction at Rome. It was a very common thing to steal cloaths from the public baths. See Petronius, *Satyric.* Seneca, *Epist. 56.* and others. The people who committed such offences were styled, *fures balnearii.*

XXXI.

Scaliger would persuade us, that this ode was written on the same occasion with the famous *Carmen Seculare* of Horace; but a little attention to chronology will shew us the improbability of such

ON THE VIBENNII. xxx.

OLD Vibennius, of all the bath thieves thou first
thief!

Of all monsters in lust, young Vibennius, thou chief!
This is gifted with hands that are ever rapacious,
That is gifted with parts that are full as voracious;
Then, o why don't ye both into banishment go, 5
And deservedly wander in deserts of woe?
Not a soul but the father's mean rapines must tell;
And thou, son, canst no longer thy infamy sell.

AN ODE TO DIANA. xxxi.

VIRGINS, and youths of spotless fame,

Diana is our guardian queen!

Raise to Diana's sacred name,

Ye spotless youths, ye virgins, raise the strain!

such conjecture: Catullus was born A. U. C. 667. and Horace perhaps wrote his poem, which by the by is the only one extant upon the subject, A. U. C. 736. so that, according to Scaliger, Catullus must have lived upwards of 69 years; which is in no degree probable. (See *Life of Catullus*.) Vossius, correcting this mistake, falls into another; for he tells us, that Catullus died A. U. C. 702. or, as he afterwards says, 704. or 705. whereas it is certain, from the testimony of Cicero, that our poet was alive in 708. (See *Carm.* 26.) For my own part, I am much inclined to believe

Dianam pueri integri,
Puellaéque canamus.

O Latonia, maximi 5
Magna progenies Jovis,
Quam mater prope Deliam
Deposivit olivam;

Montium domina ut fores,
Sylvarúmque virentium, 10
Saltuúmque reconditorum,
Amniúmque sonantum.

Tu Lucina dolentibus
Juno dicta puerperis;
Tu potens Trivia, et notho es 15
Dicta lumine Luna:

believe, that the ode in question was never intended for a *Secular Ode*; as well because we have no passage in any history, which shews us to what æra we may affix it; as also that we must have lost several component parts, which were necessary for making it a *Carmen* adequate to the supposed occasion. The fact I take to be this: Catullus composed his ode on some particular festival peculiar to Diana: since, had it been intended as a *Carmen Seculare*, he would have addressed it to Apollo likewise. For a full account of the *Ludi Seculares*, the reader may consult Francis's valuable translation of Horace, with his learned, and judicious notes.

Pueri integri, &c.] This ode, like a *Secular Ode*, appears to have been sung by boys, and girls, of noble birth, and virtuous character; such being supposed particularly acceptable to Diana.

Prope

O, hail, thou fair Latonian maid! 5

Great progeny of mighty Jove!

Thou, whom thy careful mother laid

Beneath the olive's shade, in Delos' grove!

That thou mightst stretch thy wide domain

O'er mountains, and o'er verdant woods; 10

O'er forests of dark foliage reign;

Reign mighty sov'reign of the sounding floods!

In childbed throes, thou art implor'd

By Juno's, and Lucina's name;

By potent Trivia's too ador'd; 15

By Luna's also, from thy borrow'd beam.

Prope Deliam olivam.] The story of Diana's birth is differently related; some say, that she was born in the groves of Ortygia; and that Apollo only was born in Delos: but the fable generally goes, that Latona was brought to bed of both, on that island; it is likewise doubted, whether it was not the palm-tree, instead of the olive, under which Diana was laid; Catullus says, *prope oli-vam*; though it is certain we have a tradition, that the palm-tree assists labour.

Montium domina.] In like manner Horace:

Montium custos, nemorumque virgo.

HOR. *Od.* 22. *Lib.* 3.

Of groves, and mountains, guardian maid.

FRANCIS.

Notho es, &c.] The ancients knew that the moon shone with borrowed light; and therefore, according to Festus, often emblematically fabled her car to be drawn by mules, animals that have their origin from a species different from themselves.

Rustica

Tu cursu, dea, menstruo
 Metiens iter annuum,
 Rustica agricolæ bonis
 Tecta frugibus explēs.

20

Sis quocunque tibi placet
 Sancta nomine, Romulique
 Ancique, ut solita es, bonâ
 Sospites ope gentem.

CÆCILII INVITAT. XXXII.

POETÆ tenero, meo sodali,
 Velim Cæcilio, papyre, dicas;
 Veronam veniat, Novi relinquens

Rustica agricolæ, &c.] Thus Callimachus, in his hymn to Diana:

Οὐς δὲ κεν οὐ μείδῃς τε καὶ ἰλαῖ ἀνγάσσει,

Κείνοις εὖ μὲν ἄρῃσιν φέροι γάχυν ———

But they, who with thy smiles are happy made,

Shall crop the teeming earth's luxuriant blade.

The Greeks, and Asiatics thought Diana, and Ceres the same.

Ancique.] Many editions have *Antique*; but Scaliger justly restored the old reading *Ancique*: Ancus was the fourth king of Rome.

XXXII.

Poetæ tenero.] From hence it appears, that this Cæcilius was either a lyric, or an elegiac poet; because they, who wrote in such

such

Thou, goddess, each revolving year
 Dost measure, with thy monthly round;
 And with large harvests, by thy care,
 The peasant's rustic shed is amply crown'd. 20

O, thou, whatever name thine ear
 Best deigns to like, be sacred still!
 Still be it thine, protectress dear,
 The Roman race to guard from ev'ry ill!

AN INVITATION TO CÆCILIVS. XXXII.

PAPER fly, this message bear
 Unto my Cæcilius dear!
 Bear it, instant, from thy lord
 To his tender, fellow bard;
 Say, he must forsake his home, 5
 And to sweet Verona come,

such style, were called *teneri*: the pentameter verse used in elegies being soft, and gentle; and the subjects such, as are wholly unfit for the majesty of heroic composition.

VULPIUS.

Cæcilio.] Cæcilius was a very common name among the Romans; who the particular person was, mentioned in this *Carmen*, is uncertain: Quintilian takes notice of a Cæcilius, a comic poet, whom Cicero styles, *mollem latininitatis auctorem*; but he lived many years before Catullus's time.

Comi

Comi mœnia, Lariúmque litus.
 Nam quasdam volo cogitationes
 Amici accipiat sui, meíque.
 Quare, si sapiet, viam vorabit;
 Quamvis candida millies puella
 Euntem revocet, manûsque collo
 Ambas injiciens roget morari:
 Quæ nunc, si mihi vera nunciantur,
 Illum deperit impotente amore.
 Nam quo tempore legit inchoatam
 Dindymi dominam; ex eo misellæ
 Ignēs interiorem edunt medullam.

Comi mœnia.] See the first note to *Carm.* 17.

Viam vorabit.] The strength, and beauty of this expression is wonderful. Shakespeare has exactly the same:

He seem'd in swiftness to devour the way.

SHAK. *Henry 4. Part sec. Act 1.*

And Job, speaking of a horse, says, in the true majesty of Eastern metaphor: *He swalloweth the ground with fierceness, and rage; neither believeth he that it is the sound of the trumpet.* For the whole of this noble description, see *JOB, Chap. 39. v. 19. &c.*

Nam quo tempore, &c.] Swift, it is most likely, had in view this little poem of Catullus; when he penned the following lines:

Cadenus many things had writ:
 Vanessa much esteem'd his wit,
 And call'd for his poetic works:
 Mean time the boy in secret lurks,
 And, while the book was in her hand,
 The urchin from his private stand

Took

Comum's new-built walls forsake,
 With the shores of Larius' lake!
 Say, I wish he would attend
 Certain counsels of our friend ; 10
 Then, if he be wise, I'm sure
 He'll the very road devour!
 Tho' his nymph, in beauty bright,
 Call him oft, and stop his flight ;
 Circle oft his neck, and pray 15
 Yet a little while he'd stay !
 Charming nymph, if true I hear,
 Who regards him passing dear!
 For the moment that the maid
 Cybele's fam'd story read, 20
 In her lover's language drest ;
 Passion seiz'd her inmost breast :

Took aim, and shot with all his strength
 A dart of such prodigious length,
 It pierc'd the feeble volume through,
 And deep tranfix'd her bosom too.
 Some lines, more moving than the rest,
 Stuck to the point that pierc'd her breast,
 And, borne directly to the heart,
 With pains unknown, increas'd her smart.

SWIFT. *Cadenus and Vanessa.*

Inchoatam.] Cæcilius had compleated (for such here is the meaning of the word *inchoatam*) a poem, in honour of Cybele; and, from the manner in which Catullus speaks of it, we have reason to regret its loss.

Ignosco tibi; Sapphicâ, puella,
Musâ doctior est; enim venustè
Magna Cæcilio inchoata mater.

IN ANNALES VOLUSII. XXXIII.

ANNALES Volusî, cacata charta,
Votum solvite pro meâ puellâ.
Nam sanctæ Veneri, Cupidinique
Vovit, si sibi restitutus essem,
Desissémque truces vibrare iambos,
Electissima pessimi poëtæ
Scripta tardipedi deo daturam

Ignosco tibi, &c.] This passage has always been so pointed, as to make the word *doctior* refer to *puellâ*; but I confess, unless there was some reason for supposing Cæcilius' mistress worthy of the compliment, of which we find none, that I should be inclined to give it to Cæcilius himself; making the stop after the verb *est*, and interpreting the passage thus: *I forgive thee, o girl, because thy Cæcilius is more learned even than the Sapphic muse*: and then follows the reason, *enim venusté, &c.*

XXXIII.

Volusius was a sorry poet of Padua, whom Catullus lashes, in this mirthful fiction, for writing certain execrable annals, as he pretended, after the manner of Ennius.

Truces vibrare iambos.] The Iambic verse was a measure esteemed by the ancients, as particularly adapted to satire, and reproach. Thus Horace:

Archilochum proprio rabies armavit iambo. HOR. *Ar. Pœt.*

Archilochus, with fierce resentment warm'd,

Was with his own severe iambics arm'd. FRANCIS.

Catullus has the same idea, in his 37th *Carmen* to Ravidus.

Tardipedi

Nymph ! I pardon thee for this ;
 Sappho's lyre's less learn'd than his ;
 Well, I own it, hath his tongue
 Cybele's fam'd story sung.

25

ON THE ANNALS OF VOLUSIUS. xxxiii.

COME forth, each vile, historic page,
 Born of Volusius' scribbling rage ;

Fulfil my nymph's gay promise now !
 For, to the sacred Queen of joy,
 And to her soul-subduing Boy,
 She offer'd up this playful vow :

5

That if again I'd wear her chain ;
 And cease my fierce Iambic strain ;
 She'd give unto the limping God

Tardipedi deo.] The hobbling god Vulcan, who, being turned out of heaven for his ugliness, broke his thigh in the fall : he is here put, by a very common figure, for the fire over which he presided. Tibullus has the same expression :

Illa velim rapida Vulcanus carmina flamma

Torreat.

TIB. Eleg. 10. Lib. 1.

Let Vulcan burn the song with rapid flames.

Muretus has a note upon this passage, too remarkable to be omitted ; he says, that Vulcan was called *tardipes* ; *quod flamma trepido sursum motu tendens quasi claudicare videatur.*

H 2

Infelicibus

Infelicibus ustulanda lignis.
 Et hæc pessima se puella vidit
 Jocosè et lepidè vovere divis.
 Nunc ô cœruleo creata ponto,
 Quæ sanctum Idalium, Syrósque apertos,
 Quæque Ancona, Cnidumque arundinosam

10

Infelicibus lignis.] The Romans, ever superstitious, were in nothing more so, than in the uses to which they religiously applied certain woods; some of which they called *ligna felicia*, and others *ligna infelicia*: when they burnt any thing bad, or ill-omen'd; they made use of such trees, as were supposed to be under the protection *inferorum deorum avertentiumque*; as the black fig, the holly, and all kinds of thorny shrubs: on the other hand, the white fig, the pear, the apple, the vine, and many other trees, which were valuable for their productions, they used on joyous, and fortunate events: for, according to Cato, *felices arbores sunt quæ fructum ferunt, infelices quæ non ferunt*. The reader may consult, upon this subject, Macrob. *Saturn. Cap. 16. Lib. 2.*

Pessima puella.] An expression of endearment. In like manner Antipho addresses Chærea, in Terence:

*Tum equidem istuc os tuum impudens videre nimium vellem,
 Qui esset status, flabellulum tenere te asinum tantum.*

TER. *Eunuch. Sc. 5. Ac. 3.*

Amici enim joci liberioribus uti inter se consueverunt, qui si ex inimici, aut etiam familiaris ore prodirent, contumeliæ haberentur.

VULPIUS.

Syrósque apertos.] The poet is here enumerating the different places where Venus was chiefly worshipped; and, having mentioned the shades of Idalium, he next adds her Syrian votaries: Ascalon, in Syria Palestine, a country particularly open, being the first city which had a public building in honour of the goddess; and which, according to Herodotus, in his Chio, was the pattern of the several other famous buildings, that were erected afterwards.

Cnidumque

The worst of poets that e'er wrote; 10
Whose works she'd to the flames devote,
Flames kindled with ill-omen'd wood!

And well the saucy wanton knew,
She could not keep her oath so true,
As when this merry choice she made: 15
Then, o great queen, absolve the fair;
If jest, if laughter be thy care;
And note the debt, as duly paid:

Thou, Ocean's offspring; who art seen
O'er holy Ida's groves to reign, 20
Where first thy rustic fanes were known;
O'er Syria's regions, where the eye
No distant boundary can spy;
O'er Ancon, love's devoted town!

Thou! who delightest oft to tread 25
Where reedy Cnidus lifts her head;

Cnidumque arundinosam.] Ovid, in his *Metamorphoses*, *Lib.* 10. calls Cnidus *piscosa*; Catullus is perhaps the only poet, who terms it *arundinosa*; however the epithet is justified by an admirable prose writer, Pliny; who, *Cap.* 36. *Lib.* 16. mentions the excellency of Cnidian reeds.

Colis, quæque Amathunta, quæque Golgos,
 Quæque Dyrrachium, Adriæ tabernam; 15
 Acceptum face, redditumque votum,
 Si non illepidum, neque invenustum est.
 At vos interea venite in ignem
 Pleni ruris, et inficetiarum,
 Annales Volusî, cacata charta. 20

AD CONTUBERNALES. XXXIV.

SALAX taberna, vósque contubernales,
 A pileatis nona fratribus pila,

Amathunta, quæque Golgos.] As Ancona, mentioned in the preceding verse, was the metropolis of Picenum, in Italy; so Amathus, and Golgos, were cities in the island of Cyprus, alike partial to the sacrifices of Venus.

Adriæ tabernam.] Dyrrachium was so called from its being the principal commercial town of all Macedonia, situated close upon the Adriatic. See *Ælian. Var. Cap. 17. Lib. 13.* In like manner, Sicily, on account of its fruitfulness in grain, was called *horreum Romanorum*, the granary of the Romans.

Acceptum face, &c.] That is, *solve me voti religiose*; a metaphor taken from a book-debt, duly entered as discharged.

XXXIV.

Salax taberna.] Taverns, and shops, in Rome, were distinguished by pillars, projecting into the streets, the better to catch the eye of the passenger, as sign-posts of inns do with us, now: the tavern in question was a house of ill-fame, similar to what we call a bagnio; and we are told, it was the ninth column, or sign-post, from the temple of Castor and Pollux.

Contubernales.] This word, which in general claims the same signification with *socius*, an intimate, or fellow-companion, has here

Where Amathus with Golgos vies;
 Or where, upon Dyrrachium's shores,
 Wild Adria treasures up her stores
 Of billowy storms, that vex the skies. 30

And sure, bright queen, thou wilt allow
 Sweetly facetious was the vow!—

Then come, and to the flames retire,
 Instant, each vile historic page,
 Born of Volusius' scribbling rage, 35
 Without one spark of wit, or fire!

TO THE FREQUENTERS OF A CERTAIN TAVERN.

XXXIV.

O, THOU brothel most lewd, and you lecherous
 host,
 From the cap-honour'd Brothers who hold the ninth
 post!

here a meaning singularly its own: Catullus's mistress had, it seems, run away from him to a common brothel; before which, it was the custom not only for the women, but even for the men to sit down, and offer themselves for prostitution; and from such connexion with some particular tavern, the people, *qui sedebant*, were called *contubernales*.

Pileatis.] The twin-brothers acquired this epithet; either because they were produced from an egg, the shell of which being equally divided, each half bears some resemblance to a cap; or because the *pileus* was a badge, not only of liberty, but also of great reputation, and renown.

VULPIUS.

Scipionibus.

Solis putatis esse mentulas vobis?
 Solis licere quicquid est puellarum
 Confutuere, et putare cæteros hircos? 5
 An, continenter quòd sedetis insulsi
 Centum, aut ducenti, non putatis ausurum
 Me unà ducentos irrumare sessores?
 Atqui putate: namque totius vobis
 Frontem tabernæ scipionibus scribam. 10
 Puella nam mea, quæ meo sinu fugit,
 Amata tantùm, quantùm amabitur nulla,
 Pro quâ mihi sunt magna bella pugnata,
 Consedit istîc. hanc boni, beatique
 Omnes amatis; et quidem, quod indignum est, 15
 Omnes pusilli, et semitarii mœchi.

Scipionibus scribam.] It was a custom with the ancients; to scribble something satirical upon the doors, and walls of those they would defame, with burnt wood, or chalk. To this effect Plautus:

Impleantur meæ fores elogiorum carbonibus.

PLAUT. *Mercator. Sc. 3. Ac. 2.*

And Ovid, *Eleg. 1. Lib. 3.* says, that lovers also wrote their amorous complaints, in the same manner. Vossius reads, but without any amendment of the text, *sopionibus*; that is, *carbonibus extinctis, aut sopitis.*

Bella pugnata.] This is a very elegant, and classic expression. So Horace:

—— *Narras, et genus Æaci,
 Et pugnata sacro bella sub Illo.*

HOR. *Od. 19. Lib. 3.*

—— You sing; and how th' Æacides engag'd,
 What wars were under sacred Ilion wag'd.

Consedit

Do you think that you only have passions, and pow'r;
Thus to mingle with wantons, and spend the soft
hour?

That no girl, be she dwarfish, tall, snowy, or brown;
Each soul else a rank goat; but must kiss you alone?
What; because a good hundred at least, if not two,
You for ever sit down at the door of your stew;
Do you fancy, you fools, as resentment may call,
I'll not venture one stroke, and let fly at you all? 10
O, in faith, but I will!—and 'twere serving you right,
With my stick, duly burnt, o'er your brothel to write:
Since my girl, whom these arms could no longer
detain;

So belov'd, that none e'er shall be so lov'd again;
For whose sake in a thousand mad riots I've bled;
Hath with you ta'en her place, both to board and to
bed:

And you love her, forsooth; you sweet, delicate souls!
O, 'tis shameful, you wretches, fit only for trulls!

Consedit istic.] That is; she sat down upon the same infamous
bench with the *contubernales*; whom he calls, in the very same
line, and in the true spirit of irony; *boni, beatique*.

Semitarium mæchi.] Whoremongers; who take up with common
women, that offer themselves at every corner of the streets for a
mere trifle.

VULPIUS.

De

Tu præter omnes une de capillatis
 Cuniculosæ Celtiberiæ fili,
 Egnati, opaca quem bonum facit barba,
 Et dens Iberâ defricatus urinâ.

20

AD CORNIFICIUM. xxxv.

MALE est, Cornifici, tuo Catullo;
 Malè est mehercule, et laboriosè:
 Magisque, et magis, in dies et horas.

De capillatis, &c.] These people were originally descended from the Gauls; but coming to settle in Spain, they obtained, according to Lucan, the compound appellation of Celtiberians;

——— *profugique à gente vetustâ*
Gallorum Celtæ miscentes nomen Iberis.

LUCAN. *Lib. 4.*

The Celtæ too, from ancient Gauls who came,
 And mingled with Iberian tribes their name.
 They took great delight in wearing long beards, and were particularly delicate in the management of their hair.

Cuniculosæ.] Rabbits, in those days, were almost peculiar to that part of Spain; and therefore Catullus very properly describes it, by the production for which it was chiefly remarkable. Mr. Addison shews us, on the reverse of a coin of Adrian's, the figure of Hispania, with an olive branch in her hand, and a rabbit sitting at her feet. See his *Dialogues upon Medals, Series 3.*

Iberâ urinâ.] We are assured by Strabo, *Lib. 3.* that this filthy custom prevailed greatly in Spain: teeth were not only washed with stale urine, the acid of which must necessarily render them white; but they were also rubbed with a powder of calcined human excrement. Persons sometimes even bathed their whole bodies in urine.

Our

But of all the lewd, infamous posse, I vow,
The most lewd, the most worthless, Egnatius, art
thou!

20

Celtiberia's soft son, for long tresses renown'd;
Celtiberia, the country where rabbits abound;
Of thy bushy, black beard who canst only be vain,
And thy teeth nicely polish'd with urine of Spain.

TO CORNIFICIUS. xxxv.

HARD, Cornificius, I declare,
Hard is the lot I'm doom'd to bear!
And ev'ry day, and ev'ry hour,
I live but to endure the more!

xxxv.

Our poet, in this charming little *Carmen*, upbraids his friend for his neglect of him under some particular distress. The abrupt brevity with which he writes strongly expresses his feelings.

[*Quod minimum, &c.*] It should appear from hence that Cornificius, who had a sister Cornificia, was a poet of no mean abilities. Ovid mentions him in his *Tristia*, *Lib. 2.*

Cinna quoque hic comes est, Cinnaque procacior anser,

Et leve Cornifici, parque Catonis opus.

But none of his works are now extant. He was much noticed by Augustus; was cotemporary with Virgil; and, we are told; his rival in literary fame. Some have pretended that he was the Quintus Cornificius whom Cicero frequently wrote to as governor of Africa; but we find no single passage in any of his letters to authorize such conjecture.

Sic

Irascor tibi: sic meos amores?
 Quem tu, quod minimum facillimúmque est,
 Quâ solatus es adlocutione?
 Paulum quidlibet adlocutionis,
 Mœstius lacrymis Simonideis.

IN EGNATIUM. xxxvi.

EGNATIUS, quòd candidos habet dentes,
 Renidet usquequaque: seu ad rei ventum est
 Subsellium, cùm orator excitat fletum,
 Renidet ille: seu pii ad rogum filî

Sic meos amores.] Muretus insists, that something is wanting after these words, to connect what immediately follows. For my own part, I can conceive nothing more perfect than the text as it now stands; or more truly correspondent with that impatient grief, which is the leading feature of the whole piece.

Lacrymis Simonideis.] Simonides, according to Quintilian, was an eminent poet of Ceos. He exercised his talents in divers kinds of verse; but was most remarkable for his elegies, in which there was such a soft and meaning sweetness, that Catullus very elegantly stiles them *lacrymæ*. Horace, amongst other writers, makes this honourable mention of his compositions.

Cea retrahes munera nania.

HOR. *Od.* 1. *Lib.* 2.

xxxvi.

Egnatius.] This is the same Celtiberian coxcomb, whom our poet so severely lashes in his 34th *Carmen*. And we would here just remark to the coxcombs of our own days; that it was not because he kept his teeth white, but because he was for ever shewing that they were so, that Catullus treats him with such just contempt.

Renidet.

My injur'd heart indignant burns; 5
 Why meets my love such cold returns?
 Say, tho' thy words can sweetly flow,
 Have they once sooth'd my bosom's woe?
 Words, moving as those tearful lays
 Which sang the sad Simonides! 10

UPON EGNATIUS. XXXVI.

BECAUSE Egnatius' teeth are nicely white;
 To grin, and shew them, is his sole delight.
 If haply at some trial he appear,
 Where eloquence commands the gushing tear;
 He grins——If, at the pile, her duteous son 5
 The childless mother weeps, for ever gone;

Renidet.] Nothing can be more happily chosen than this word, which implies a gentle separation of the lips, with a small degree of smile: *modico risu labia diducere*. The Greeks had the same idea when they wrote *μυδιαν υπομυδιαν*; *molliter seu leniter ridere, subridere*.

Subsellium.] According to Paullus Manutius; the Romans in their courts of justice had their *subsellia*, or benches; one for the judges, another for the accused, and another for the accusers. Hence Tully's expression, in his oration for Flaccus: *ex accusatorum subselliis surgere*, to stand up for the prosecution.

Si pii ad rogum fili, &c.] There is not a word in this passage but what has its peculiar force and beauty. It is the *mother* who bewails her child, it is an *only* child, that child is a *son*, that son was *dutiful*; and the moment of her distress (in which Egnatius laughs,

Lugetur, orba quum flet unicum mater, 5
 Renidet ille: quicquid est, ubicumque est,
 Quodcumque agit, renidet. hunc habet morbum,
 Neque elegantem, ut arbitror, neque urbanum.
 Quare monendus es mihi, bone Egnati;
 Si urbanus esses, aut Sabinus, aut Tiburs, 10
 Aut porcus Umber, aut obesus Etruscus,
 Aut Lanuvinus ater, atque dentatus,
 Aut Transpadanus, ut meos quoque attingam,
 Aut quilibet, qui puriter lavit dentes;
 Tamen renidere usquequaque te nollem: 15

laughs, thinking only on the fineness of his teeth) is when she beholds the body of her offspring devoured by the funeral flames.

MURETUS.

Hunc habet morbum.] Certain failings are elegantly called *morbi*. Thus Cicero, in *Verrem*, says: *Venio nunc ad istius, quemadmodum ipse appellat, studium; ut amici ejus, morbum, et insaniam; ut Siculi latrocinium.*

MURETUS.

Urbanus.] Is here put by way of eminence, for a Roman; and so *urbis*, for the same reason, stood frequently for Rome.

VULPIUS.

Porcus Umber.] Some read *parcus*, but the vulgar reading is certainly the best: for the Umbrians not only lived in a country very rich and plentiful, but it was their maxim to enjoy themselves to the utmost. "*Nusquam generosior oleæ liquor. Et hoc quoque certamen humanæ voluptatis tenuerunt Orci, Græci, Umbri, Tusci, Campani.*"

PLINIUS. *Hist. Nat. Lib. 3. Cap. 5.*

Obesus Etruscus.] Vulpius informs us, that the Etrurians were called *obesi*, greasy, from the filthiness of their sacrifices, in which they

He grins——In short, whate'er the time, or place,
 Do as he may, the grin still marks his face:
 'Tis his disease; and, speaking as I feel,
 We cannot call it decent, or genteel. 10
 Then, good Egnatius, list to what I sing:
 Didst thou from Roman, or from Sabine spring,
 From Tiburine, or Umbrian highly fed;
 Or with Etrurians greasy wert thou bred;
 Wert thou descended of Lanuvian race, 15
 Remark'd alike for teeth, and swarthy face;
 Or—that my native land may mention claim—
 Wert thou like me of Transpadanian name;
 Wert thou a son of any region, where
 Teeth are kept clean with water that is fair; 20

they were known very much to have delighted. We have this mention made of them in Virgil, *Georg.* 2.

Inflabit cū pinguis ebur Tyrrhenus ad aras.

When fat Etrurians at your altars pipe.

Lanuvinus ater.] The Lanuvians, according to Vossius, had a singular prominence of teeth and mouth, resembling a bird's beak; and we read of many nations now among the Indians, who are remarkable for the same distinction. *Ater* refers to the swarthy of their complexions; owing to severe exercise and fatigue: for the Lanuvians were hardy, even to a proverb, especially in war.

Transpadanus.] The Transpadanian region lay between the Alps and Apennines, on the other side of the river Po. In this region stood Verona, where Catullus was born.

Nam

Nam risu inepto res ineptior nulla est.
 Nunc Celtiber in Celtiberiâ terrâ
 Quod quisque minxit, hâc solet sibi manè
 Dentem, atque russam defricare gingivam:
 Ut quo iste vester expolitior dens est,
 Hâc te amplius bibisse prædicet lotî.

20

AD RAVIDUM. XXXVII.

QUÆNAM te mala mens, miselle Ravide,
 Agit præcipitem in meos iambos?
 Quis Deus tibi non benè advocatus
 Vecordem parat excitare rixam?
 Anne ut pervenias in ora vulgi?
 Quid vis? quâlibet esse notus optas?

5

Nam risu inepto, &c.] Such laughter as our poet alludes to is named by the Greeks, ἀκαιρον γέλωτα, μωρὸν γέλωτα.

Nunc Celtiber.] See the last note to *Carmen* 34.

XXXVII.

Ravide.] We are not in the least acquainted with this character, who shall continue to be despised, Catullus says, as long as his verses continue to be read. Some have conjectured that Ravidus was not a proper name, but only an appellative, meaning that the person, whom our poet threatens, had a fierce look like that of a wild beast. “*Ravidi enim oculi* (says Vulpianus) *dicebantur qui erant ravo colore, medio scilicet inter flavum et caesium.*”

Deus non bene advocatus.] The Romans had a belief that the deities, when incensed through any just cause, as neglect of worship,

or

E'en then that ceaseless ill-tim'd grin forego:
 A silly laugh's the silliest thing I know:
 But, Celtiberian! in that country born,
 Where what you make at night you ev'ry morn
 Rub on your teeth, and scarlet gums; for you 25
 To smirk and smile, but proves this scandal true:
 The more your teeth are polish'd white and fine,
 The more you've only swill'd of filthy brine.

TO RAVIDIUS. xxxvii.

SAY, wretched Ravidus, what evil hour
 Urg'd thee to dare my fierce Iambics' pow'r?
 What god, with ill advice, could tempt thy rage
 Such foolish, such unequal strife to wage?
 Was it, at any hazard, to be known; 5
 To be the talk, and wonder of the town?

or the like, put hurtful counsels into men's heads, and made them the authors of their own misfortunes. Thus Cicero, in his oration, *pro Milone*, "*Dii immortales mentem dederunt illi perduto ac furioso, ut illi faceret insidias; aliter perire pestis illa non poterat.*" And thus Homer to the same purpose, *Iliad* 17. *ver.* 469.

Αὐτόμεδον, τίς τοι νῦ θεῶν τηκερδέα βελὴν

Ἐν γήθεσσιν ἔθηκε, καὶ ἐξέλετο Φρίνας ἰσθλάς.

What god, Automedon, thy soul inclin'd
 To vain intents, and warp'd thy wholesome mind?

Eris; quandoquidem meos amores
Cum longâ voluisti amare pœnâ.

DE AMICA MAMURRÆ. xxxviii.

ANNE sana puella defututa
Tota, millia me decem poposcit?
Ista turpiculo puella naso,
Decoctoris amica Formiani?
Propinqui, quibus est puella curæ,
Amicos, medicosque convocate.
Non est sana puella, nec rogate,
Qualis sit. solet hæc imaginosum.

Longâ pœnâ.] This is not the first time that we find Catullus stamping, as it were, a degree of immortality upon his poetic labours. He even sets out with the same idea; begging of Minerva, that his work "*plus uno maneat perenne sæclo!*"

xxxviii.

Anne sana.] There are few lines in Catullus which have undergone a greater variety of criticism than this; each commentator has freely altered it according to his own opinion. The Variorum, and the Delphin editions read *Acme*, making it the proper name of Mamurra's mistress: but as there is no authority from any other writer for such conjecture, we wish to follow that reading which seems most connected with the whole of the *Carmen*. Perhaps the first and seventh lines, as they now stand, will appear to throw a light upon each other, yet unfavourable to such intention.

Millia decem.] That is, *decem millia sestertium nummorum*; which, according to our valuation of money, amounts to about two hundred and fifty pounds.

Turpiculo

Thou shalt—and, wanting to supplant my flame,
Each future age shall hold thee up to shame.

ON MAMURRA'S MISTRESS. xxxviii.

IS that hackney'd lewd jade in her senses, or not,
Who can ask me a brace of cool hundreds, and
more?

Even she, who a nose truly filthy has got,
The wealth-wasting Mamurra's insatiable whore!

O ye kinsmen, who legally watch o'er the fair, 5
Call her friends, call physicians; the girl is in-
sane!

Nor inquire of what sort is her phrenzy; I swear
'Tis the old one of whims, and strange freaks in
the brain.

Turpiculo naso.] This expression is intended to convey an idea not over delicate. The sort of nose alluded to is such as sheep, or goats have. A passage in Lucretius, *Lib. 4. Ver. 1162.* will best serve as its comment.

Solet hæc imagosum.] Muretus interprets these words thus: "She has never been used to consult her mirror, otherwise she would be conscious of her own deformity." But the true meaning is: "She raves, her mind is disordered by a phantasma." To be thus distempered is sometimes called *corybantiare*; from the *Corybantes*, frantic priests of Bacchus.

IN MOECHAM. xxxix.

ADESTE hendecasyllabi, quot estis
 Omnes undique, quotquot estis omnes.
 Jocum me putat esse mœcha turpis,
 Et negat mihi vestra reddituram
 Pugillaria: si pati potestis,
 Persequamur eam, et reflagitemus.
 Quæ sit, quæritis? illa, quam videtis
 Turpe incedere, mimicè, ac molestè
 Ridentem catuli ore Gallicani.
 Circumsistite eam, et reflagitate;

xxxix.

Pugillaria.] These were tables of ivory, or wood, thinly covered over with wax, the writing upon which could be erased, and scratched in again, at pleasure; upon these Catullus framed the numbers which in this poem he addresses, viz. his *hendecasyllabi*, or *phalæcii*, so called from Phalæcus, their inventor, in which species of poetry our poet chiefly excelled. Some wanton girl, it seems, had jestingly stolen away his poetical notes, or his *pugillaria*.

Mimicè.] Affectedly; though Muretus, and others read *myrmicè*, i. e. with a slow pace, like that of a pismire. So Plautus, in *Menæch.* has *formicinium gradum*.

Catuli ore Gallicani.] To laugh like a Gallic beagle means, to laugh loudly, and with a very wide mouth; Gallic beagles were esteemed the keenest-scented by the Romans. Thus Ovid, in the story of Apollo and Daphne:

ON A HARLOT. xxxix,

FROM any place, to any size,
 Hither, Phalæcian numbers, come!
 Yon harlot jeers me; and denies
 To bring your valued tablets home.
 Can you such theft with patience bear? 5
 Quick let us seek, and urge the fair!

Ask you, what fair?—That stage-bred queen,
 Who walks with such affected pride!
 Whose mouth, whene'er she laughs, is seen
 Like Gallic beagle's, vast and wide. 10
 Round her, Phalæcian numbers, throng;
 And press, and urge her with your song!

*Ut canis in vacuo leporem cum Gallicus arvo
 Vidit, et hic prædam pedibus petit, ille salutem.*

OVID. *Metam.* i.

As when the Gallic beagle, slipt from far,
 Bounds o'er the glebe to course the fearful hare;
 She in her speed does all her safety lay,
 And he with double speed pursues the prey.

DRYDEN.

See likewise Pliny, *Cap.* 40. *Lib.* 8.

Mœcha putida, redde codicillos,
 Redde, putida mœcha, codicillos.
 Non assis facis? ô lutum, lupanar,
 Aut si perditius potest quid esse!
 Sed non est tamen hoc satis putandum. 15
 Quòd si non aliud potest, ruborem
 Ferreo canis exprimamus ore.
 Conclamate iterum altiore voce;
 Mœcha putida, redde codicillos,
 Redde, putida mœcha, codicillos. 20
 Sed nil proficimus; nihil movetur.
 Mutanda est ratio, modúsque vobis,
 Si quid proficere ampliùs potestis.
 Pudica, et proba redde codicillos.

AD AMICAM FORMIANI. XL.

SALVE, nec nimio puella naso,
 Nec bello pede, nec nigris ocellis,

Codicillos.] Tablets, or memorandum-books, were called *codicilli*, till the reign of Augustus; when the lawyers first taught them to signify the written testament of any person.

SILVIUS.

Ferreo, &c.] The Latins said, *os ferreum*, "iron face;" as we now say, "brazen face;" they likewise used *durus* in the same sense. Thus Ovid; *duri puer oris, et audax*: the Greeks in a similar manner expressed the *os ferreum*, according to Aristophanes, *αἰνῶς οὐδὲν*.

In

" Restore the tablets, filthy jade!

" The tablets, filthy jade, restore!

" Dost thou not value what is said? 15

" O lump of dirt, o common whore!

" O any thing, if ought can be

" More sunk, more lost in infamy!"

Nor yet enough that taunting strain!

Since nothing else we can procure, 20

At least her cheeks with red let's stain,

Her iron cheeks ne'er stain'd before.

Again lift up your voice on high;

And louder, and still louder cry!

" Restore the tablets, filthy jade! 25

" The tablets, filthy jade, restore!"

Alas, we fail! —she will not heed—

Some other way we must implore.

Perhaps with this we shall persuade:

" Restore them, chaste, and virtuous maid!" 30

TO FORMIAN'S MISTRESS. XL.

HAIL to thee, girl, altho' thy nose

Be not of largest size;

XL.

In this poem, which alludes to the same Acme mentioned in Carm. 38. our poet negatively enumerates the beauties of the prin-

Nec longis digitis, nec ore sicco,
 Nec sanè nimis elegante linguâ,
 Decoctoris amica Formiani.
 Tén' provincia narrat esse bellam?
 Tecum Lesbia nostra comparatur?
 O seclum insipiens, et inficetum!

5

cial features of the face, according to the taste of the Romans; they loved that large prominent nose, which we now call the Roman nose; though, if like many editors we read *minimo*, the sense, in my opinion, would be just the reverse. A small foot, according to Ovid, was another beauty:

Pes erat exiguus, pedis hæc aptissima forma est.

OVID. *Amor. L. 1.*

The foot was small, for smallness suits the feet.

Dark eyes, and eye-brows were likewise to be admired. Thus Horace:

*Et Lycum nigris oculis, nigroque
 Crine decorum.*

HOR. *Od. 32. Lib. 1.*

And Lycus beauteous past compare,
 With jetty eye, and raven hair.

Juvenal says, that those, whose eye-brows were not naturally dark, made them so by art:

*Ille supercilium madidâ fuligine tinctum
 Obliquâ producit acu: pingitque tremantes
 Attollens oculos,*

JUV. *Sat. 2.*

He with moist soot the well-arch'd eye-brows made,
 Which gave the trembling eyes a deeper shade.

Nor were long fingers less pleasing; witness Propertius, mentioning his Cynthia:

Fulva

Altho' thy foot no beauty shows ;

No jetty black thine eyes :

Altho' thy fingers be not long ;

5

Thy lips not over dry ;

Not over eloquent thy tongue ;

Yet hail, lewd Formian's joy !

And does the province call thee fair ?

Must Lesbia yield to thee ?

10

O age of fools beyond compare !

O rank stupidity !

*Fulva coma est, longæque manus, et maxima toto
Corpore, et incedit vel Jove digna soror.*

PROPER. Eleg. 2. Lib. 2.

Bright were her locks, slender her hands, and frame ;
Stately she mov'd, like heav'n's imperial dame.

Too moist a mouth was equally offensive with too filthy a nose.
Juvenal thus commemorates the last :

*Jam gravis es nobis, et sæpè emungeris, exi
Ocyus, et propera ; sicco venit altera naso.*

JUV. Sat. 6.

Much does th' excretion of thy nose offend ;
Hence, and go cleanse the sniv'ling thing, my friend !

Those who would see poetic descriptions of perfect beauty, according to the Greeks, may turn to Anacreon ; *Od.* 28. & 29.

Ten' provincia, &c.] Meaning the Transpadanian province.

Te

AD FUNDUM. XLI.

O FUNDE noster, seu Sabine, seu Tiburs,
 Nam te esse Tiburtem autumant, quibus non est
 Cordi Catullum lædere : at quibus cordi est,
 Quovis Sabinum pignore esse contendunt.
 Sed seu Sabine, sive veriùs Tiburs,
 Fui libenter in tuâ suburbanâ
 Villâ, malâmque pectore expuli tussim :
 Non immerenti quam mihi meus venter,
 Dum sumptuosas appeto, dedit, cœnas.
 Nam Sextianus dum volo esse conviva,
 Orationem in Antium petito rem

XLI.

Te esse Tiburtem.] Catullus's villa stood upon the confines both of the Tiburtine, and of the Sabine territory ; he would rather, however, have it thought to stand wholly upon the Tiburtine ; either because it did not pay a military mulct as the Sabine did, or because it was more remarkably pleasant. Horace wishes to end his days in so sweet a spot :

Tibur Argeo positum colono

Sit mea sedes utinam senectæ !

* * * * *

Ille terrarum mihi præter omnes

Angulus ridet.

HOR. Od. 6. Lib. 2.

May Tibur to my latest hours

Afford a kind, and calm retreat !——

Of this wide globe's extended shores

To me no spot can smile so sweet.

Quam

TO HIS FARM. xli.

HAIL, my sweet farm, where'er allow'd to stand,
 Whether on Sabine, or on Tybur's land !
 Those call thee Tybur's who would sooth my pride,
 While some will bet thou'rt on the Sabine side ;
 But Sabine, or if rather Tybur's ground, 5
 Still thy retreat with roseate health was crown'd ;
 Thy rural calm made all my moments gay,
 And kindly chas'd my lab'ring cough away ;
 That lab'ring cough which, as I madly chose
 The highest meats, from late intemp'rance rose: 10
 For when I sate a guest at Sextius' board,
 And his oration against Antium heard,

Quam mihi meus venter.] This is the reading of Faërnus, and generally accepted. Many read, *quam mihi mens vertitur*, or *veretur*, or *fertur*.

Sextianus.] This Sextius; who invited Catullus to supper, that he might read his oration to him, when our poet committed a debauch, as is evident from the word *peccatum*, and took cold; is supposed to be the same Sextius, a Roman knight, mentioned by Cicero. It was the custom with the rich men of Rome, who pretended to genius, to invite their parasites to supper; when they read their compositions to them. Horace laughs at this more than once; so does Juvenal.

Antium petitozem.] Aldus's edition has *Atium*; but I think, with Vossius, that this is the C. Antius Restio, whom Macrobius records to have made a sumptuary law for suppressing of luxury,
 after

Plenam veneni, et pestilentiae legit:
 Hic me gravedo frigida, et frequens tussis
 Quassavit, usquedum in tuum sinum fugi,
 Et me procuravi ocimoque, et urticâ. 15
 Quare reffectus maximas tibi grates
 Ago, meum quod non es ulta peccatum.
 Nec deprecor jam, si nefaria scripta
 Sexti recepso, quin gravedinem, et tussim
 Non mi, sed ipsi Sextio ferat frigus; 20
 Qui tunc vocat me, cum malum legit librum.

DE ACME ET SEPTIMIO. XLII.

ACMEN Septimius suos amores
 Tenens in gremio, Mea, inquit, Acme,

after which he never supped from home. Appianus mentions him, *de Bel. Civ. Lib. 4. petitozem* means a plaintiff, à *petendo magistratum*.

Ocimoque et urticâ.] Pliny, *Cap. 12. Lib. 20.* mentions the medical quality of basil prepared with vinegar; and in *Lib. 22.* likewise speaks of the nettle: with regard to the latter, C. Celsus, *Lib. 4.* on curing a cough, says, "that the food should be of a soft, lenient nature; as mallows, and nettles." Many read *otio*, &c. rest, they say, being a better remedy for a cough than basil.

XLII.

This, in my opinion, is one of the loveliest little poems, that ever graced the Roman language: the hero of it we are not well acquainted

With base invectives, and coarse language fraught;
 Then the vile cold, the teasing rheum I caught:
 These for a time distemper'd all my frame; 15
 Till to thy shades, o pleasant farm, I came!
 Where basil lent its salutary aid,
 And balmy nettles the disease allay'd:
 I thank thee then, to health at length restor'd;
 Relief, not punishment, thy haunts afford: 20
 But; if again such wretched stuff I heed,
 Let colds, let rheums attack my guilty head!
 Nor mine alone: may Sextius also know
 What evils from his frigid labours flow!
 Vain, silly Sextius! who, whate'er he writes, 25
 Still sends for me, and the dull work recites.

ON ACME, AND SEPTIMIUS. XLII.

AS panting on Septimius' breast,
 Dissolv'd in amorous joy,
 His Acme lay supremely blest;
 Thus spoke the happy boy:

acquainted with; there were many families of the Septimii; Achilles
 Statius conjectures him to be the poet, who is thus spoken of by
 Terentianus: *Hoc de Septimii potes junctis noscere versibus, Gerit-
 que intus in oppidum Anhelos panopæ greges.* Roman monuments
 shew many of the name of Acme. Ambros. Lillius records one;
 SERGIA.

Nî te perditè amo, atque amare porrò
 Omnes sum assiduè paratus annos,
 Quantum qui pote plurimum perire;
 Solus in Libyâ, Indiâque tostâ,
 Cæsio veniam obuius leoni.
 Hoc ut dixit; Amor, sinister antè,
 Dextram sternuit approbationem.
 At Acme leviter caput reflectens,

SERGIA. ACME. An old monumental inscription, found many years ago in the garden of Cardinal Sfortia at Rome, mentions an Acme:

L. SAVFEIVS. A.
 SAVFEIA. L. L. ACME.
 VXSOR.

Cæsio.] Here implies having eyes of a greenish brightness, as cats, tygers, lions, and the generality of beasts of prey: *cæsius* is much the same with the Greek *glaucus*; whence Minerva, who had such eyes, was called *Glaucopis*.

Amor, sinister, &c.] I much approve, and have adopted Vossius's emendation of this passage, which he thus interprets: "Love, unpropitious before, now proved himself propitious, by sneezing from the right;" which was esteemed a good omen, according to many writers, as Aristophanes, and Plutarch; the latter of whom, in *Themistocle*, says, that before a naval battle it was a sign of conquest. Many write, *Amor sinistra, ut antè dextrâ, sternuit approbatione*, i. e. "Love sneezed both to right and left:" some only place a comma after *antè*; and some make use of the accusative instead of the ablative case: others read, *Amor sinistra antè dextram sternuit approbationem*; construing *dextram*, *prosperam*; meaning, "Love from the left sneezed prosperous approbation;" for left-handed means happy-omened, according to some writers.

" O Acme, if that from my soul 5

" I doat not upon thee ;

" Content, while years on years shall roll,

" Thine, only thine to be !

" May I, no friend, no succour near,

" Some green-ey'd lion meet, 10

" Midst Lybia's sandy regions drear,

" Midst India's scorching heat !"

The God of love, at length content,

Drew forth his golden dart ;

And sneezing, from the right, consent, 15

It sunk in Acme's heart.

Gently she rais'd her bending head ;

And, ripe in dewy bliss,

Her lips upon his eye-lids laid,

Then breath'd a madd'ning kiss: 20

writers. Thus Cicero, *de Leg. Is ave sinistra dictus populi magister est*. Scaliger, instead of *ut ante*, writes *inante* ; and others *amanti*. In how sacred a light the ancients regarded sneezing is evident from Theocritus, *Idyllium* 18. and Homer, *Iliad* 7. & *Odyssey* 14. Propertius thus mentions this augury :

Aridus argutum sternuit omen Amor.

PROPER. *Eleg.* 3. *Lib.* 2.

Ebries

Et dulcis pueri ebrios ocellos
 Illo purpureo ore suaviata,
 Sic, inquit, mea vita Septimille,
 Huic uni domino usque serviamus,
 Ut multo mihi major, acriórque
 Ignis mollibus ardet in medullis.
 Hoc ut dixit; Amor, sinister anté,
 Dextram sternuit approbationem.
 Nunc ab auspicio bono profecti,
 Mutuis animis amant, amantur.
 Unam Septimius misellus Acmen
 Mavult, quàm Syrias, Britanniásque:
 Uno in Septimio fidelis Acme
 Facit delicias, libidinésque.

Ebrios ocellos Illo purpureo ore, &c.] Thus Anacreon: apud Hephest.

Ἐς πολὺν κύμα κολυμβῶ μέδον ἔρωτι.

And thus likewise Simonides, apud Athenæum.

Πορφύρῳ λ' πὶ στοματὶ ἰῖσα φωνῶν.

Syrias, Britanniásque.] These two words have a peculiar force in this place; Syria was supposed to be the center of the world, and Britain the extreme part of it; therefore Catullus means to say, that Acme was dearer to Septimius, than all that lay between these two countries. The Romans, for the stronger expression, often spoke of their colonies in the plural number; as in Propertius:

Dic alias iterum naviget Illyrias.

PROPER. Eleg. 16. Lib. 2.

Muretus,

When thus—"Septimius, charming youth,

"Let us one master own!

"'Tis Love who sees, who knows our truth;

"Be Love our god alone!

"With all his rage, his sweetest wants,

25

"My trembling bosom dies;

"E'en than thine own more fierce it pants,

"More fondly warm my sighs!"

The God of Love, once more content,

Drew forth his golden dart;

30

And sneezing, from the right, consent,

Deep pierc'd Septimius' heart.

Pleas'd with the happy omen, both

Now weave one roseate chain;

Septimius vows eternal truth,

35

And Acme vows again.

He to proud Rome's extended sway

His faithful maid prefers;

And she, the partial debt to pay,

An equal flame avers.

40

Quis ullos homines beatiores

25

Vidit? quis Venerem auspicatiorem?

VALE DICIT BITHYNIÆ. XLIII.

JAM ver egelidos refert tepores,

Jam cœli furor æquinoctialis

Jucundis Zephyri silescit auris.

Linquantur Phrygii, Catulle, campi

Nicææque ager uber æstuosæ;

5

Ad claras Asiæ volemus urbes.

Jam mens prætrepidans avet vagari:

Jam læti studio pedes vigescunt.

XLIII.

Muretus, differing from Scaliger, justly concludes, that Catullus wrote this poem when in Bithynia with Memmius; from which place, it is generally agreed, that he went to Troy, upon his brother's death. See *Carm.* 96. but Vossius thinks it could not be upon this occasion, otherwise he would have written in a less mithful strain.

Cæli furor æquinoctialis.] During the vernal equinox the weather is generally tempestuous; but a west wind always precedes, and succeeds, this equinox; that which precedes is an unpleasant breeze; but that which succeeds is soft, and pleasing.

Vossius.

Linquantur Phrygii, &c.] Achilles Statius says; as Phrygia is in Asia, how can Catullus leave Phrygia to go into Asia? he therefore reads, *Liquantur Phrygii, &c.* "the Phrygian plains thaw, "their frost is dissolved:" but Silvius informs us, that the Bithynians were often called Phrygians; Phrygia being a country of Asia Minor, divided into greater and lesser, bordering upon Caria, Lydia,

Then tell me, swains, if ever fair
 A softer passion mov'd?
 And, o, ye nymphs, alike declare
 If ever youth so lov'd?

HE TAKES LEAVE OF BITHYNIA. XLIII.

NOW the rosy-bosom'd spring,
 Smiling, wafts its tepid gales;
 Mild Favonius spreads his wing,
 And o'er stormy skies prevails:

Warm Nicæa's fertile soil,
 Phrygia's fields I now forsake;
 Where proud Asia's cities smile,
 I my distant journey take :

5

Lydia, Mysia, and Bithynia; which last, as well as part of Phrygia, Vossius says, was not in Asia Proper. I would wish to make the sense clear, by writing the line thus; *Linguntur Thynii, Catulle, campi*; but as I have no authority to support such reading, I will not hazard it.

Nicæaque.] Nicea, once the capital of Bithynia, was situate on the lake Ascanius; it was formerly called Antigonía, from Antigonus its founder: it also has been named Olbia, from its extreme fertility. See Pliny, *Lib. 5.* and Strabo, *Lib. 12.*

Ad claras Asia, &c.] Among these celebrated towns of Asia Minor, Troy is included; though there were but four very principal ones; Ephesus, Smyrna, Colophon, and Miletus; which Propertius stiles, the *Quadriga Asiae*.

O dulces comitum valete cœtus,
 Longè quos simul à domo profectos, 10
 Diversæ vario viæ reportant.

AD PORCIUM, ET SOCRATIONEM. XLIV.

PORCI, et Socraton, duæ sinistræ
 Pisonis scabies, famésque Memmî;
 Vos Veranniolo meo, et Fabullo
 Verpus præposuit Priapus ille?
 Vos convivias lauta sumptuosè 5
 De die facitis; mei sodales
 Quærunt in trivio vocationes?

Diversæ vario.] Many read, *variè*; i. e. going to your homes variously, not all at the same time, or by the same roads: others read *diversè variæ*, &c. which makes but little alteration in the sense. The companions our poet alludes to were those in office under Memmius.

XLIV.

Porci, et Socraton.] This Porcius is perhaps the same mentioned by Cicero, *Orat. pro Fonteio*, in the following words: *Credimur Porcium et Nummum ternos victoriatos*. Socraton we know nothing of; Muretus conjectures, he might be a freed bondman of the Greeks; the other characters in this *Carm.* have been all mentioned before.

Memmi.] Some read *Mundi*, with Vossius, who says there were many of this cognomen; and instances Decius Mundus, who, according to Josephus, debauched Paulina in the temple of Serapis. Several of the old MSS. have *Myndi*, and *Mandi*.

Verpus.

Fain my swift feet would pursue
 Paths, to which fond fancy roams; 10
 Sweet companions all, adieu,
 Wand'ring from your various homes!

TO PORCIUS, AND SOCRATION. XLIV.

O, SOCRATION, and Porcius of Piso the tools;
 Scurvy, half-famish'd knaves, whom the vile Mem-
 mius rules!

That mean circumcis'd wretch, who your friendship
 will prize;

And yet scorn my Verannius, Fabullus despise:

They are forc'd in the streets to look out for their
 meal, 5

While betimes ev'ry day you at table regale!

Verpus.] Is properly one circumcised. Thus Martial: *De-
 lapsa est misero fibula verpus erat.*

De die.] The Romans had no regular meal, except their sup-
 per, which the sober eat about sun-set; whereas the voluptuous
 began their repast early, so soon as our four, five, or six in the
 evening, that they might lengthen the entertainment. Horace
 mentions an epicure, who thus breaks into the solid day:

Nec partem solido demere de die

Spernit.

HOR. *Od. 1. Lib. 1.*

Nor does he scorn with wine, and play,

To depredate the solid day.

In trivio, &c.] That is; they lounge in the most public places,
 as where three streets meet, in hopes of finding some friend who
 may ask them to supper. See *Carm. 55.*

AD AMOREM SUUM. XLV.

MELLITOS oculos tuos, Juventi,
 Si quis me sinat usque basiare,
 Usque ad millia basiem trecenta,
 Nec unquam indè ero satur futurus:
 Non, si densior aridis aristis
 Sit nostræ seges osculationis.

AD M. TULLIUM CICERONEM. XLVI.

DISSERTISSIME Romuli nepotum,
 Quot sunt, quòtque fuere, Marce Tulli,
 Quòtque pòst aliis erunt in annis;
 Gratias tibi maximas Catullus
 Agit, pessimus omnium poëta;
 Tantò pessimus omnium poëta,
 Quantò tu optimus omnium patronus.

XLV.

If we suppose the present composition addressed to our poet's favourite Lesbia, it is elegantly gallant: but it has however the same reference as *Carm. 21*.

Nec unquam, &c.] This line is variously read; as, *Nec unquam saturum indè cor futurum est.*—*Nec mi unquam videor satur futurus.*—*Nec nunquam indè cor satur, or sater futurus.*

Seges osculationis.] A beautiful metaphor, and similar to Virgil's *telorum seges*.

These

TO HIS FAVOURITE. XLV.

FREELY were I allow'd to kiss

Those honied, those delicious eyes ;

No numbers would complete my bliss,

Not show'rs of kisses would suffice :

Though richer harvests of each kiss were born 5

Than shows the richest field of sun-burnt corn.

TO M. TULLY CICERO. XLVI.

O, THOU most eloquent of Roman race !

None like thyself our age at present grace !

None like thee, Tully, ere have challeng'd praise !

Nor shall thy equal live in future days !

Catullus thanks thee, thanks thee o'er again, 5

Catullus least of all th' inspired train !

Of all th' inspired train as much the least,

As thou of all Rome's advocates art best !

XLVI.

These lines were written upon some circumstance we are unacquainted with, wherein the oratory of Cicero stood Catullus in great stead ; for such here is the force of the word *patronus* ; which does not so properly signify a patron, one by whom we are countenanced ; as an orator, one who pleads our cause. Some contend that the point in question was the dispute about our poet's villa ; whether it stood on Sabine, or Tiburtine ground. See *Carm.* 41. But Muretus says, that such a supposition only betrays ignorance.

[*Omnium patronus.*] This seems to have been a general title of Cicero's. Thus Aulus Cæcinnæ, writing to him, says, *Epist.* 7.

AD LICINIUM. XLVII.

HESTERNO, Licini, die otiosi
 Multùm lusimus in meis tabellis,
 Ut convenerat esse : delicatos
 Scribens versiculos uterque nostrùm,
 Ludebat numero modò hîc, modò illôc, 5
 Reddens mutua per jocum, atque vinum.
 Atque illinc abii, tuo lepore
 Incensus, Licini, facetiîsque,
 Ut nec me miserum cibus juvaret,
 Nec somnus tegeret quiete ocellos ; 10
 Sed toto indomitus furore lecto
 Versarer, cupiens videre lucem,
 Ut tecum loquerer, simûlque ut essem.
 At defessa labore membra postquam
 Semimortua lectulo jacebant, 15
 Hoc, jucunde, tibi poema feci,
 Ex quo perspiceres meum dolorem.

Lib. 8. Ubi hoc omnium patronus facis, quid me veterem tuum, nunc omnium clientem sentire oportet. Lucius Antonius, brother of Marcus Antonius, is rallied by Cicero, because he would affect praise with this title.

SILVIUS.

XLVII.

The present poem is addressed to the same Licinius, as mentioned in *Carm.* 14. Our poet, and his friend amused themselves in playfully writing little poetic *jeux-d'esprit* upon some such tablets, as the

pugillaris

TO LICINIUS. XLVII.

THOU know'st, Licinius, yesterday,
 To pass our leisure hours away,
 We both upon my tablets writ
 Our flashes of amusive wit;
 To this, to that, we chang'd the strain, 5
 As mirth, and wine inspir'd our vein:
 But, o! I found, when forc'd to part,
 Thy jesting had so won my heart;
 That food to me was nauseous grown,
 And sleep my watchful eyes had flown; 10
 Restless, and sad I pass'd the night,
 Wishing once more to view the light;
 That I my visit might repeat,
 And dwell on sounds so silver sweet:
 But, as my wearied limbs were laid, 15
 Half lifeless, on my hated bed;
 I wrote these lines, which might reveal
 The grief I from thy absence feel.

pugillaria coated with wax, mentioned in *Carm.* 39. upon which they were scratched in, and erased at pleasure.

Delicatos.] This means, beyond a doubt, "mirthful, refinedly witty." But Festus attempts to give it a different sense; these are his words: *Delicata dicebant diis consecrata, quæ nunc dedicata; unde adhuc manet delicatus: delicare autem propriè est, dicendo deferre*: interpreting; that Catullus and his friend had "dedicated" the day to mirth.

Ocelle.

Nunc audax cave sis, precésque nostras,
 Oramus, cave despuas, ocelle!
 Ne pœnas Nemesis reposcat à te,
 Est vehemens dea; lædere hanc caveto.

20

AD LESBIAM. XLVIII.

ILLE mî par esse deo videtur,
 Ille, si fas est, superare divos,
 Qui sedens adversus identidem te
 Spectat, et audit

Ocelle.] An elegant apostrophe of endearment; Plautus in particular often uses it. Some editions have *ocellis* implying contempt of look.

Nemesis.] This avenger of crimes is well known in fable: she is more than once called, by Catullus, *Rhamnusia virgo*; having a temple in Rhamnus, a town of Attica. See Strabo, *Lib. 9.* Plutarch, in *Theseo*, and Pliny, *Cap. 2. Lib. 28.*

XLVIII.

It is hardly necessary to inform the classical reader, that this *Carmen* is a translation of the celebrated Greek ode of Sappho's, preserved to us by the rhetorician Longinus; the beauties of which I shall not dwell upon; many commentators have already pointed out, how artfully the Lesbian muse enumerates all the effects of violent love on the human frame: every one knows the story, in Plutarch, of the physician Erasistratus discovering, by the symptoms Sappho mentions, the love of Antiochus for his mother-in-law Stratonice. This elegant, and literal translation of Catullus's is free from a fault, which a remarkable English translator, and as remarkable a French one, have committed; I mean Phillips,

Then, o, sweet friend, thy pride refrain;
 Nor let my suit incur disdain; 20
 Lest Nemesis my wrongs repair;
 To rouse that angry pow'r forbear.

TO LESBIA. XLVIII.

LIKE some god appears to me,
 More than god! if it be meet,
 Him, who, seated facing thee,
 Sees, and hears thy laughter sweet.

Phillips, and Boileau; the Latin translator expresses nothing of that tenderness, which the English and French versificators injudiciously do; for Sappho wrote her lines in an excess of amorous rage, not of softness. See Addison's critique upon this ode, Spectator, N^o 229. Upon what occasion Catullus translated the piece, we are not informed; nor why he did not translate the last exquisite stanza of Sappho's; but substituted one so paltry, and unconnected in its stead. However, Achilles Statius, and Joannes Dousa the younger, have each endeavoured to repair this fault of Catullus's, in the following stanzas:

*Sudor it late gelidus trementi
 Artubus totis, violamque vincit
 Insidens pallor, moriens nec auras
 Ducere possum.*

A. STATIUS.

*Frigidus sudor fluit, horror artus
 Pallidos herbâ magis it per omnes,
 Et pati mortem videor morans in
 Limine mortis.*

J. DOUSA, Fil:

The

Dulce ridentem, misero quod omnes 5
 Eripit sensus mihi : nam, simul te,
 Lesbia, aspexi, nihil est supèr mî

*

*

*

Lingua sed torpet ; tenuis sub artus
 Flamma demanat ; sonitu suopte 10
 Tintinant aures ; geminâ teguntur
 Lumina nocte.

Otium, Catulle, tibi molestum est :
 Otio exultas, nimiûmque gaudes.
 Otium et reges priûs, et beatas 15
 Perdidit urbes.

The Adonic line in the second stanza is deficient in Catullus, which Parthenius has boldly supplied by the words, *Quod loquar, amens*. Vulpus informs us, that in some MSS. found at a library of Verona, the supplied Adonic, and the preceding line, stand thus :

*Lesbia, aspexi nihil est suprema
 Voce locuta.*

Horace has imitated the first stanza of this ode, at the end of *Od. 23. Lib. 1.*

Otium, Catulle.] The following interpretation, according to Silvius, may help to connect this obscure stanza with the foregoing part of the poem. Catullus says : " Happy, o Lesbia! is the
 " youth, who near thee spends his amorous moments in soft, vo-
 " luptuous

This from me, a wretch subdu'd, 5
Ravish'd ev'ry sense away:
For thee, Lesbia, as I view'd;
Nought my torpid tongue could say;

Mute it grows——my limbs around
Subtile fire with swiftness spreads ; 10
Ring mine ears with their own sound ;
All mine eyes a night o'ershades.

Sloth, Catullus, is thy bane,
Sloth too wantonly enjoy'd !
Sloth has oft the monarch's reign,
Prosp'rous cities has destroy'd.

"luptuous indolence." But the poet, on a sudden correcting himself, exclaims; "yet that indolence has too often proved fatal even to kings, and empires!" which truth is confirmed by times both ancient, and modern. Justin has the following passage: *Quos ante Cyrum invictos bella præstiterant, in luxuriam lapsos otium et desidia superavit.* Ovid writes too in the same strain with Catullus:

Quæritis Ægistus quare sit factus adulter?

In promptu causa est, desidiosus erat.

OVID. *Remed. Amor.* Lib. 1.

Why did intemp'rate lust Ægistus seize?
The cause is plain, he lov'd voluptuous ease.

Catullus,

AD SEIPSUM, DE S. NONIO, ET VATINIO. XLIX.

QUID est, Catulle, quid moraris emori?
 Sellâ in curuli Struma Nonius sedet:
 Per consulatum pejerat Vatinius.
 Quid est, Catulle, quid moraris emori?

DE CALVO. L.

RISI nescio quem modò in coronâ,
 Qui, cum mirificè Vatiniana
 Meus crimina Calvus explicâset,

XLIX.

Catullus, speaking to himself, says: "Do not despair of being
 "one time or other a great man, since two such worthless charac-
 "ters have been so exalted."

Sellâ in curuli.] Of the higher order of magistrates, there were
 some, who, being drawn officially in a car with an ivory seat, were
 called *curules*; all the Consuls were *curules* of course.

Struma Nonius.] This was a son of the Senator Nonius, ban-
 nished by Antonius, that he might obtain his opal, valued at
 20,000 H-S: both father, and son are thus mentioned by Pliny,
Cap. 6. Lib. 37. Si quidem extat hodièque bujus generis gemma,
propter quam ab Antonio proscriptus Nonius Senator est, filius Struma
Nonii ejus, quem Catullus pœta in sella curuli visum indigne tulit.
 See likewise Boëthius, *Consol. Philos.* and Cicero *ad Attic. Lib. 7.*

Vatinius.] P. Vatinius, who was Consul at the same time with
 Q. Fusius Calenus, has been mentioned before.

In

TO HIMSELF, ON S. NONIUS, AND VATINIUS. XLIX

CATULLUS, prithee, tell me why

You thus despair, and wish to die?

See Nonius seated in the chair;

That perjur'd wretch Vatinius see,

Because thro' thick and thin he'd swear, 5

Rais'd to a Consul's high degree!

Then, dear Catullus, tell me why

You thus despair, and wish to die?

ON CALVUS. L.

IN the Forum, one day, I was laughing aloud;

Little Calvus to hear, in the midst of a crowd,

Against all the base deeds of Vatinius exclaim;

And so picture, with voluble phrase, his ill-fame:

L.

In coronâ.] So the crowd was used to be called that flocked to the Forum. Thus Cicero: *Non enim corona concessus vester cinctus est, ut solebat.*

MURETUS.

Calvus.] A noted orator, who accused Vatinius before the Roman senate. Both Quintilian, and Cicero, speak highly of his judgment, and learning; he was of a remarkable small stature, which Seneca, and many others mention, particularly Ovid:

Par fuit exigui, similisque licentia Calvi.

OVID. *Trist.* 2.

Salaputium

Admirans ait hæc, manûsque tollens ;
Dî magni, salaputium disertum !

5

LI.

OTHONIS caput oppidò pusillum,
Heri rustici, semilauta crura.
Subtile et leve peditum Libonis.
Sed non omnia displicere vellem
Tibi, et Fuffitiò seni recocto.

5

Salaputium disertum.] The sting of the epigram consists in the contrast of these two words; as though one would say, "thou "learned little puppet!" *salaputium* was a word nurses used to children, when they fondled them. Some read *solepachium*, from ὄλος, and πῆχυς : a man no bigger than one's arm; or ridiculously, a dwarf. Numbers read *salicippium*, from jumping upon a stool; as they say Calvus did, that he might be more conspicuous; and indeed they support their opinion by a passage in Seneca, who particularly records this harangue, and Catullus's calling our Calvus, *salicippium disertum*. See Senec. *Controvers.* 19. *Lib.* 3.

SILVIUS.

LI.

These are perhaps some of the most obscure lines in Catullus; and have been more distorted, and altered by commentators, than any others. Muretus observes, that they are mere mangled fragments, not to be understood by any but a Sybil.

Othonis.] This possibly was L. Roscius Otho, who, as well as Libo, and Fuffitius, was one of Cæsar's principal secretaries; and who, when Cicero was Consul, framed a most ridiculous theatral law, which gave the knights fourteen separate benches in the Circus;

When, with uplifted hands, a sly wag archly cries;
 "What vast wit, ye great Gods, in a small compass
 "lies!"

TO CÆSAR. LI.

MAYST thou, tho' fond of all the vicious tribe,
 May old Fuffitius too, thy hackney'd scribe,
 At least detest vile Otho's shallow brain,
 That vulgar upstart of the rabble train!
 May stinking Libo your displeasure share, 5
 Whose unbath'd feet the filthy brute declare!—

Circus; where all the knights observed a precedence of place, in proportion to the antiquity of their title. Juvenal, *Sat.* 3. as well as Horace, *Epod.* 4. & *Epist.* 1. *Lib.* 1. mentions both the law, and the law-giver.

Heri rustici.] This is certainly the just text; meaning a lord of low birth; for Catullus has before lashed Cæsar, for placing improper persons in high station at his court. See the three last lines, and note of *Carm.* 25. Scaliger writes *Peri*, i. e. *perditū ama*, making quite a different sense; and Turnebus would write the line: *Heri rustica et armilaua curta*.

Libonis.] Who this dirty Libo was has not been conjectured; there were various families of the Libones.

Fuffitio seni recocto.] Fuffitius is another unknown character; he is called *recoctus*, in Horace's sense of the word, i. e. deep-skilled in the chicanery of the law: for when the *Quinquéviri*, or notaries, who attended the Proconsuls into their provinces, returned home, they generally sold their secretariships; but if they

Irascere iterum meis iambis
Immerentibus, unice Imperator.

AD CAMERIUM. LII.

ORAMUS, si fortè non molestum est,
Demonstres, ubi sunt tuæ latebræ.
Te quæсивimus in minore campo,
Te in circo, te in omnibus libellis,
Te in templo superi Jovis sacrato,
In Magni simul ambulatione.

5

they went out in office again, they were called *cocti*; if frequently, *recocti*. These are Horace's words:

Plerumque recoctus

Scriba ex quinqueviro corvum deludet hiantem.

HOR. Sat. 5. Lib. 2.

A season'd scriv'ner, bred in office low,

Full often dupes, and mocks the gaping crow.

FRANCIS.

After this line of Catullus's, *Tibi, et Fuffio*, &c. there is a hiatus; in reference to which, among some old manuscript notes upon Catullus, which I possess, is the following: "*At non effugies meos*" "*Iambos*:" "*hic versus à Porphyrione ad Horatium laudatus, for-*" "*san hic collocandus.*"

Irascere iterum.] Alluding to the various satires Catullus wrote, previous to this, upon Cæsar, who was highly offended with our poet's muse, according to the testimony of Suetonius. *Cap. 73.*

LII.

Some have ridiculously supposed, that a severe libel was meant, in these elegantly mirthful lines, upon Cæsar, disguised under the
title

Fume on, proud Monarch, as thou read'st this strain;
It breathes but truth; then fume, and read again!

TO CAMERIUS. LII.

IF not a secret, tell me, pray,
Where 'tis thou hid'st thyself all day?
I sought thee first, but sought in vain,
Upon the lesser martial Plain;
Next to the Circus did I run;
5
Call'd at each book-shop in the town;
Then to the Capitol did go;
And then to Pompey's Portico:

title of Camerius; a name, by which we certainly know not who is meant.

Tue latebræ.] Some editions have *tenebræ*; and many *tabernæ*, the Greek *λίσχαι*, which, according to Pausanias, in *Lacon. Cap.* 14, & 15. were public porticos, generally ornamented with paintings, answering the purposes of our coffee-houses, and exchanges; where people met to converse with their friends, either for amusement, or upon business.

In minore campo.] The Campus Cœlius is alluded to, where the Circensian games were held; when the usual place, the Campus Martius, was deluged by the overflowing of the Tiber. To which purpose Ovid:

Cælius accipiet pulverulentus equos.

OVID. *Fast. Lib. 3.*

Libellis.] Many read *labellis*; referring to the *ibermæ*, places of public resort; but book-shops is the prevailing construction.

Femellas omnes amicè prendi;
 Quas vultu vidi tamen sereno,
 Has vel te sic ipse flagitabam,
 Camerium mihi, pessimæ puellæ. 10
 Quædam inquit nudum sinum reducens,
 En hic in roseis latet papillis:
 Sed te quærere jam Herculis labos est.
 Tanto te in fastu negas, amice.
 Dic nobis ubi sis futurus: ede hoc 15
 Audacter, committe, crede luci.
 Num te lacteolæ tenent puellæ?
 Si linguam clauso tenes in ore,
 Fructus projicies amoris omnes:
 Verbosâ gaudet Venus loquelâ. 20
 Vel, si vis, licet obseres palatum,
 Dum vestri sim particeps amoris.

Vultu vidi tamen sereno.] Meaning: that the lovely tranquility of every female countenance convinced me you were safe; for, if any accident had happened to you, all the women in the city must have had grief pictured on their faces.

En hic in roseis, &c.] A lovely thought; which seems to have been happily imitated by an Italian poet, in his allusion to the first Idyllium of Moschus.

*Udito hò, Citerea,
 Che del tuo grembo fore
 Fuggitivo il tuo figlio, à te si cela;*

E promesso

To each gay damsel I could meet,
 Who smil'd methought serenely sweet, 10
 I cry'd; "O, tell, my wanton fair,
 "Where's my Camerius, tell me where?"

One, more lascivious than the rest,
 Whom I thro' accident address,
 Baring her beauteous bosom, said; 15
 "Lo, in this rosy heav'n he's hid!"

And, thus conceal'd, to find thee, sure
 Would be Herculean toil, or more;
 For, proudly lodg'd, you would pretend
 You did not hear your bawling friend: 20

Then, prithee, gentle youth, avow
 What snowy girl detains you now:
 For what avails the silent kiss?
 To speak one's love is half the bliss!
 Impart then all thy joys to me; 25
 With others keep strict secrecy:

*E promesso hai baciâr chi te'l rivela:
 Non languir, bella Dea,
 Se vai cercando Amore;
 No'l cercar, dammi il bacio, io l'hò nel core.*

MARINI.

*Venus loquelâ.] Tibullus is of a contrary opinion, he says;
 celari vult sua furta Venus. Eleg. 2. Lib. 1.*

Non custos si fingar ille Cretum,
 Non si Pegaseo ferar volatu,
 Non Ladas si ego, pennipésve Perseus; 25
 Non Rhesi niveæ citæque bigæ:
 Adde huc plumipedes, volatilesque,
 Ventorúmque simul require cursum,
 Quos junctos, Cameri, mihi dicares:
 Defessus tamen omnibus medullis, 30
 Et multis languoribus peresus
 Essem, te, mî amice, quæritando.

AD CATONEM. LIII.

O REM ridiculam, Cato, et jocosam,
 Dignámque auribus, et tuo cachinno:
 Ride, quicquid amas, Cato, Catullum;
 Res est ridicula, et nimis jocosa.

Non custos, &c.] These various allusions to heathen fable the classical reader must be well acquainted with; but I would just remark, that the *exemplar Mediolanense* has *Cytæque bigæ*, alluding to the chariot of Medea, who was born in the town of Cyta; and that some refer *plumipedes* not to Zethes and Calais, the winged sons of Boreas, but to birds in general.

LIII.

Cato.] This was not Cato of Utica; but most probably Valerius Cato, the grammarian, and poet, who wrote the *Diræ*; he is spoken of by Suetonius; and Bibaculus thus mentions him:

Cato Grammaticus, Latina Siren.

Thus too Ovid:

Et leve Cornifici, parque Catonis opus.

Achilles

Else ; tho' like Micion's offspring I,
 Or Pegasus, could vent'rous fly ;
 Tho', in my pace, I should exceed
 Ladas, or Perseus' winged speed ; 30
 Tho' Rhesus' milk-white steeds should be,
 In swiftmess, far surpass'd by me ;
 Tho' Boreas' sons, that wing the air,
 Should not, in flight, with me compare ;
 Tho' nimbler than the nimble wind, 35
 E'en than the north, and east combin'd ;
 Yet should I feel my strength decay,
 And waste my wearied life away ;
 In traversing the mazy round,
 To learn where thou art to be found ? 40

TO CATO. LIII.

'TIS ridiculous, Cato, 'tis really droll ;
 When you hear it, I'm sure you will laugh from
 your soul :
 Cato laugh ! if to thee thy Catullus is dear ;
 For 'tis droll, and ridiculous past all compare :

Achilles Statius says, the æra does not correspond ; otherwise he
 should suppose him the same mirthful character, mentioned by
 Macrobius, *Saturn.* 2. *M. etiam Cato, ille Censorius, argutè jo-
 cari solitus est.*

Deprendi modò pupulum puellæ 5
 Trusantem; hunc ego, si placet Dionæ,
 Pro telo rigidâ meâ cecidi.

IN MAMURRAM ET CÆSAREM. LIV.

PULCHRE convenit improbis cinædis
 Mamurræ pathicóque, Cæsarique;
 Nec mirum: maculæ pares utrisque,
 Urbana altera, et illa Formiana,
 Impressæ resident, nec eluentur. 5
 Morbosi pariter, gemelli utrique,
 Uno in lectulo, erudituli ambo:
 Non hic, quàm ille, magis vorax adulter:

Trusantem.] Many read *crissantem*; but Silviuſ says, this is a word that can only apply to one sex, *trusantem* must evidently apply to the other.

Pro telo.] Alluding to the custom of punishing adulterers by transfixing them with darts; the double-entendre of *telo* is evident, and makes clear the apology to Venus. Vossius, and many others, read *Protelò* adverbially. Apuleius relates something similar to this. *Lib.* 9.

LIV.

Urbana altera, et illa Formiana.] Cæsar committed his excesses in Rome, Mamurra at Formiæ, the respective residence of each.

Cæsarique.] Catullus was not the only poet who dared to censure the emperor Cæsar; Bibaculus took the same liberty, as we are informed by Tacitus; *Lib.* 4. *Carmina Bibaculi, et Catulli referta contumeliis Cæsarum leguntur; sed ipse divus Julius, et ipse divus*

The fact is, that this moment I caught my young
blade 5

Just attempting to rifle an innocent maid ;
Then, sweet Venus, if thou wilt not take it amiss,
I'll find out the shaft that shall wound him for this !

ON MAMURRA, AND CÆSAR. LIV.

NO debauchees were better pair'd
Than vile Mamurra, and his lord !

Nor can we think it strange ;
The Roman's, and the Formian's name,
With equal infamy, and shame 5
Deep-stampt, no time can change.

Vicious alike, one couch they press ;
A little learning both possess ;
Both rank adulterers are ;

*divus Augustus, et tulere ista, et reliquere : haud facilè dixerim
moderatione magis, an sapientiâ ; namque spreta exolescunt, si iras-
care, agnita videntur.*

[*Gemelli utrique.*] In like manner Horace :

Par nobile fratrum,

Nequitie et nugis, pravorum et amore gemellum.

HOR. Sat. 3. Lib. 2.

A noble pair of brothers, twins, in truth,
In all th' excesses, trifles, crimes of youth.

FRANCIS.

Celi,

Rivales socii puellularum.

Pulchre convenit improbis cinædis.

10

AD CÆLIUM DE LESBIA. LV.

CÆLI, Lesbia nostra, Lesbia illa,

Illa Lesbia, quam Catullus unam

Plùs quàm se, atque suos amavit omnes,

Nunc in quadriviis, et angiportis,

Glubit magnanimos Remi nepotes.

5

DE RUFA. LVI.

BONONIENSIS Rufa Rufulum fallit,

Uxor Menî? sæpè quam in sepulcretis

LV.

Cæli.] This is the same with Cælius Rufus, Catullus's rival in the affections of Lesbia, or Clodia, according to Achilles Statius: Plutarch calls her *Quadrantaria*; she was debauched by her own brother, Publius Clodius; afterwards she became the mistress of Catullus, and lastly the common strumpet of Rome.

In quadriviis, et angiportis.] That is, in the public streets, which the meanest trulls frequent. Thus Horace: *Od. 25. Lib. 1. Flebis in solo levis angiportu.*

Glubit.] Varro, *de Re rustica*, *Cap. 48. Lib. 1.* explains the word *glubere*, as applied to the husking of grain: Ausonius, *Epig. 71.* uses it in the same sense with Catullus.

Magnanimos.] An ironical expression, meaning the degenerate sons of Rome.

LVI.

Rufa Rufulum fallit.] These are both unknown characters; but the meaning of this fragment of an epigram is: "Can Rufa,
" that

No debauchees were better pair'd 10
 Than vile Mamurra, and his lord!
 Twin rivals of the fair.

TO CÆLIUS ON LESBIA. LV.

THINK, o my Cælius, what disgrace!
 Lesbia, yes Lesbia, favourite fair!
 She whom Catullus held more dear
 E'en than himself, and all his race,
 Now in vile lanes, and common roads, 5
 Strips to the skin Rome's demi-gods?

ON RUFA. LVI.

CAN that wretch of Bononia, can Rufa, mean
 soul!
 Can that vile wife of Menius, Rufulus cajole?

"that harlot who was once reduced to extreme want, be so raised
 'in the world by her infamy, as to cozen the consequential Ru-
 fulus?" Many read *fallat*, from an obsolete word *fallare*;
 others read *fellat*, in an obscene sense.

Uxor Meni.] Some editors write *Meneni*, but the spendthrift
 Menius seems to be a very apt character in this place. Horace
 thus mentions him:

Menius, ut rebus maternis atque paternis

Fortiter absumptis, &c. HOR. *Epist.* 15. *Lib.* 1.

When Menius all his patrimony spent, &c.

Raperi

Vidistis ipso rapere de rogo cœnam,
 Cùm devolutum ex igne prosequens panem,
 Ab semiraso tunderetur ustore?

5

• • • • LVII.

NUM te læna montibus Libyssinis,
 Aut Scylla latrans infimâ inguinum parte,
 Tam mente durâ procreavit, ac tetrâ,
 Ut supplicis vocem in novissimo casu
 Contemtam haberes? ô nimis fero corde!

5

Rapere de rogo cœnam.] The indigent, such as half-starved women of pleasure, would attend at funerals, to pick up parts of the *silicernium*, or funeral supper, consisting of meat, bread, &c. laid on the pile, and burnt with the body; which the ghost of the deceased was supposed to eat: none therefore but the poor, who were compelled by hunger, would touch the sacred food; doing which, argued distress, even to a proverb. Thus Ovid;

Raptaque de tepidis colligit ossa rogis.

And again:

Is prædam medio raptor ab igne petit.

Semiraso tunderetur ustore.] The *ustores*, or *bustuarii*, were those men who attended the funeral pile, driving off the crowd, &c. they wore something more of a beard than usual, so did all such who were destined to any mean public offices, as working at mills, rowing of gallies, or bearing away dead bodies; those who had this last employ were termed *vespiliones*.

This

She, who haunted each burying-place, merely to steal
 From the pile that was burning her infamous meal;
 Who, from funeral flames as collecting her meat, 5
 By the low-liv'd, half-shav'd body-burners was beat?

* * * * * LVII.

WHENCE sprang that savage, that unfeeling
 mind?

Art thou some offspring of the lion kind,
 On scorching Lybia's thirsty mountains born;
 Or from the womb of barking Scylla torn?
 That thus thou'rt deaf to all my urgent woes; 5
 O, heart too harden'd, that no pity knows!

LVII.

This is a fragment more probably of some poem, than of an epigram; it bears no small resemblance to a part of Ariadne's complaint, in Catullus's poem on the nuptials of Peleus and Thetis; line 154. & *seq.* which thoughts Pope, in his third pastoral, has expressed in similar language, after Virgil. It is hardly necessary to inform the classic reader, that Lybia was celebrated for lions; and that Scylla, the daughter of Phorcus, by the magic of her rival Circe, had the lower part of her body changed into dogs' heads; grieved at which, she flung herself into the sea, and was transformed into a rock.

The

JULIÆ ET MANLI EPITHALAMIUM. LVIII.

COLLIS ô Heliconii

Cultor, Uraniæ genus,

Qui rapis teneram ad virum

Virginem, ô Hymenæe Hymen,

Hymen ô Hymenæe;

5

LVIII.

The Epithalamium was a poem sung by youths, or virgins, or both; when the bride was brought to the bridegroom, and placed in the *thalamum*, or bridal bed; hence the name, from *ἐπὶ*, and *θάλαμος*: wherefore Achilles Statius, and others contend, that this poem of Catullus's should rather be called a Hymenæum, after the example of the poet Ticida. Apollo was said to have written the first Epithalamium, among the Greeks, on the marriage of Peleus and Thetis; and the most ancient in Latin, that we know of, is this of our poet. The 18th Idyllium of Theocritus, imitated, as some pretend, from Stesichorus, is a beautiful Greek Epithalamium, inscribed to Helen; and supposed to be sung by twelve Spartan girls; the English commentator upon which observes, there were two sorts of bridal poem; one sung in the evening, called *Κοιμητικόν*; and the other in the morning, named *Εγχετικόν*. Solomon's song might be instanced as a most ancient Epithalamium, which Theocritus is supposed to have seen while in Egypt.

I might here add, that the present Epithalamium has been in great part rendered into old English, with much simplicity and truth, by Henry Peacham, Master of Arts, printed by John Holme. 1613.

Julia, or Junia as it stands in many editions, is a person of whom we can learn nothing satisfactory, or authentic. Aurunculeia appears

THE EPITHALAMIUM OF JULIA, AND MANLIUS.

LVIII.

CHILD of Urania, in the shade

Of Helicon who joy'st to rove ;

To snatch the modest-blushing maid

To the fond youth, who dies for love ;

God of the tender nuptial tie ;

5

O, hither, sacred Hymen, fly !

pears to have been her family name: it is a name that to history has furnished many nobles, curule magistrates, and prætors. But Manlius, of the illustrious line of the Torquati, mentioned by Livy, Suetonius, and others, is a well-known character; his friendship our poet commemorates in another poem.

Heliconii Cultor.] Hymen was the son of Bacchus, and Venus Urania, or the celestial Venus, born in Attica, who rescued virgins carried away by thieves; though, from Catullus's introduction of Helicon, many suppose Hymen the son of Apollo, and the muse Urania.

ὁ Hymenæe Hymen.] This, or *Thalassius*, *Thalassio*, was a common expression of invocation, sung, by way of chorus, at the wedding-feast, which was always accompanied with musick.

Cinge Tempora, &c.] Theocritus, in his epitaph on the death of Adonis, in like manner describes this deity decorated with flowers, and bearing a torch.

Εἰσεῖσε λαμπάδα πᾶσαν ἐπὶ φιλῶν ὑμεινῶν
Καὶ σίφον ἐξίπιτασσε γαμήλιον.

Suave-

Cinge tempora floribus
 Suave-olentis amaraci :
 Flammeum cape : lætüs huc
 Huc veni, niveo gerens
 Luteum pede soccum :

10

Excitüsque hilari die,
 Nuptialia concinens
 Voce carmina tinnulâ,
 Pellè humum pedibus : manu
 Spineam quate tedam.

15

Suave-olentis amaraci.] Catullus perhaps was not the first who crowned Hymen with marjoram; many ancient poets crown him with roses; and all give him the yellow sock. The *flammeum*, of a saffron, or flame-colour, the wedding-colour of the ancients, which the bride put on before she proceeded in form to her husband's home, is well-known. See Juvenal, *Sat.* 10. and Severus Sulpicius, in *Nerone* 2. To explain the marriage procession at one view; I would refer my reader to that lovely plate in Bryant's *Heathen Mythology*, representing the wedding of Psyché, copied from an antique gem. But the celebrated fresco painting of the Aldobrandini wedding perhaps more fully elucidates the marriage ceremony of the ancients: Winkelmann has indeed connected it, in an explanatory way, with Catullus's poem on the marriage of Peleus and Thetis. See his *Monument. inedit.* page 60. Many good engravings of this fresco are extant: it was found in the baths of Titus, and has its name, from being preserved in a garden pavilion of the Aldobrandini palace at Rome. In this piece, the bride is seated veiled on a bed: the *pronuba*, or bridemaïd, seems to solace her: the bridegroom sits at the foot of the bed, crowned with a garland of vine branches: opposite the bride is a woman resting on a pillar, supplying a vase with perfumes, or perhaps with

Come, laughing boy; thy flowing hair
 With fragrant marjoram adorn;
 Thy saffron veil with speed prepare,
 That veil by brides in marriage worn! 10
 And let thy yellow sandals glow
 On thy bright feet that vie with snow!

O, rous'd by this auspicious day,
 Prepare the hymeneal song,
 Beat the firm ground in measures gay, 15
 And carol sweet with silver tongue!
 Then, brandishing thy torch in air,
 Bless with its flame the happy pair!

with mystic herbs to prevent spells: a priestess has her hand in the lustral water; she has two attendants. The other side shews a woman playing on a lyre: to the left is the *regina sacrorum*, with her radiated crown; also another woman, making libations on an altar in a vessel of purification. Spence, in his *Polymetis*, Dialogue 8. conjectures this to have been an imitation of that fine picture by Echion, which Pliny mentions, *Cap. 35. Lib. 10.* wherein is represented a woman lighting to the nuptial bed a young bride who modestly follows.

Nuptiala concinens.] Not only the nuptial song, but the dance, or *ὄρχησις*, is recorded by Apollonius, *Argonaut. Lib. 4.*

Spineam quate tedam.] The torches, carried before the bride by boys, were constantly five in number. See Plutarch, *Quest. Rom. 2.* and were made of some resinous wood, as fir; therefore many write *Pineam*, &c. but they were as often made of the *Spinæa*, a kind of vine, according to Pliny, *Cap. 16. Lib. 18. Spina nuptiarum facibus auspiciatissima, quoniam inde fecerunt pastores qui Sabinas rapuerunt.*

Namque Julia Manlio,
 Qualis Idalium colens
 Venit ad Phrygium Venus
 Judicem, bona cum bonâ
 Nubit alite virgo; 20

Floridis velut enitens
 Myrtus Asia ramulis,
 Quos Hamadryades deæ
 Ludicrum sibi roscido
 Nutriunt humore. 25

Quare age, huc aditum ferens
 Perge linquere Thespiæ
 Rupis Aonios specus,
 Lympha quos super irrigat
 Frigerans Aganippe; 30

Bona cum bonâ, &c.] Various were the omens observed at weddings; such as that mentioned in the 34th stanza of this poem, and that of the month when marriages should be celebrated. Ovid says, the most likely season was just after the ides of June:

Tunc mihi post sacras monstratur Junius idus:

Utilis et nuptiis, utilis esse viris. OVID. *Fast.* 2.

But perhaps Catullus more particularly refers to those omens, which were taken by the Auspices, and began the nuptial solemnities. Thus Cicero, in *Orat. pro Cluent.* *Nubit genero socrus nullis auspiciis, nullis auctoribus, funestis ominibus omnium.*

Myrtus Asia.] That marshy tract of land called Asia, near mount Tmolus, and the river Caystrus, was said to be as famous for its myrtles, as for its cranes. See Virgil, *Georg.* 1. and *Æneid.* 7.

Achilles

As once, of beauty justly vain,
 The lovely queen of Paphian shades 20
 Came conscious to the Phrygian swain;
 So, lovely Julia Manlius weds:
 And omens fair conspire to prove,
 How pure their bliss, how vast their love.

Not less majestic seems the maid 25
 Than myrtles, that on Asian ground
 Their graceful branches proudly spread,
 Branches, with blossom'd beauty crown'd!
 On which the Hamadryads throw,
 In frolic sport, their fost'ring dew. 30

Then come, o come, indulgent pow'r,
 Here for awhile direct thy feet!
 Forsaking each Aonian bow'r,
 Of Thespia's rock, thy lov'd retreat!
 Which, with its cool refreshing waves, 35
 The silver Aganippe laves.

Achilles Statius, however, idly supposes, that this passage refers to the myrtles of Apulia in Italy; which country, according to Vibius, was peopled from Asia Proper.

Hamadryades.] Vossius says, here imply the particular guardians of myrtles, not of oaks, as they are generally supposed, there being no oaks in the moor of Asia; and he interprets *Ludicrum*, i. e. in *Ludicrum*, substantively; meaning a bathing-place.

Ac domum dominam voca
Conjugis cupidam novi,
Mentem amore revinciens,
Ut tenax hedera huc, et huc
Arborem implicat errans. 35

Vos item simul integræ
Virgines, quibus advenit
Par dies, agite, in modum
Dicite; ô Hymenæe Hymen,
Hymen ô Hymenæe: 40

Ut lubentiùs audiens,
Se citarier ad suum
Munus, huc aditum ferat
Dux bonæ Veneris, boni
Conjugator amoris. 45

Quis deus magis ah magis
Est petendus amantibus?
Quem colent homines magis

[*Integræ Virgines.*] The poet here addresses the virgins who, according to Hieronymus, in *Cantic. Canticor.* formed the chorus, or drama, as it was called; they were such only whose fathers and mothers were living, and who had sung at the secular games: Catullus encourages them by saying, that they would soon in their turns be wedded; as Horace does, in the *Carmen seculare*.

Zonulâ

O, hither call the wishful bride,
Well-pleas'd with wedlock's new controul,
Lead her to him for whom she sigh'd;
And twine with love her tender soul! 40
As ivy, with fantastic sprays,
Twines round its tree in many a maze.

Ye virgins truly chaste, to whom
Like days of future bliss belong,
With the same hopes whose cheeks shall bloom,
O, join the hymeneal song!
God of the tender nuptial tie;
O, hither, sacred Hymen, fly!

For, thus invok'd, he sure will lend
A willing ear; will haste away, 50
His mystic ritual to attend;
And hither come without delay:
Come, the kind friend of love! who binds
Fond hearts, and sympathetic minds.

Is there a deity above, 55
Whom more propitious, ye adore?
O say, all ye who fondly love!
Is there a god we worship more?

Cœlitum? ô Hymenæe Hymen,
Hymen ô Hymenæe. 50

Te suis tremulis parens
Invocat: tibi virgines
Zonulâ solvunt sinus:
Te timens cupidâ novos
Captat aure maritos: 55

Tu fero juveni in manus
Floridam ipse puellulam
Matris è gremio suæ
Dedis. ô Hymenæe Hymen,
Hymen ô Hymenæe. 60

Nil potest sinè te Venus,
Fama quod bona comprobet,

Zonulâ solvunt sinus.] See the last note to *Carm. 2.*

Novos captat, &c.] Many read *novus maritus*; and others, for *timens*, more obscenely write *tumens*; but the text I have adopted I hope is best, and that I have given it its due force in my translation.

Tu fero juveni, &c.] This is beautifully imitated, in the epithalamium of a modern Latin poet:

*Nec qui floridulas Hymen puellas,
Raptas è gremio tenace matrûm,*

Involuit

God of the tender nuptial tie ;
 O, hither, sacred Hymen, fly ! 60

Thee anxious parents chief intreat,
 With bliss each darling child to crown ;
 And virgins, in some sweet retreat,
 To thee unloose the magic zone :
 To thee the bride, with list'ning fears, 65
 Sighs, as the bridegroom's step she hears.

That bride in florid beauty gay,
 Who, from her mother's bosom torn
 By thee, impatient of delay,
 To the rapacious youth is borne ; 70
 O, Hymen ! source of ev'ry joy ;
 God of the sacred nuptial tie !

To am'rous pairs tho' Venus proves
 Indulgent ; yet nor honest fame,

Involvit cupidis viri lacertis,

Rupis incola floriger canoræ.

JOAN. SECUN.

Hymen, crown'd with od'rous flow'rs,

Tenant of th' Aonian bow'rs ;

Who from fond, maternal arms

Tears the nymph of blooming charms,

And consigns each modest grace

To the lover's fierce embrace !

Commodi capere: at potest,
Te volente. quis huic deo
Compararier ausit?

65

Nulla quit sinè te domus
Liberos dare, nec parens
Stirpe jungier: at potest,
Te volente. quis huic deo
Compararier ausit?

70

Quæ tuis careat sacris,
Non queat dare præsides
Terra finibus: at queat
Te volente. quis huic deo
Compararier ausit?

75

Claustra pandite januæ:
Virgo adest. vidén', ut faces
Splendidas quatiunt comas?

Quæ tuis careat, &c.] Scaliger justly wonders, why this passage has so much puzzled commentators; every one knows that those of illegitimate birth were excluded from any magisterial employ, during the commonwealth; but this, and many other customs, were abolished under the Cæsars. Witness the following passage from Pliny: Præfuerat provinciæ Quæstor unus ex candidatis, in quem Oea, civitas amplissima, redditus egregia constitutione fundaverat. Hoc Senatui allegandum putasti. Cur enim te Principe, qui generis tui claritatem virtute superasti, deterior esset conditio eorum, qui
posteror

Nor honour wait their fruitful loves ; 75

Unless thou sanctifiest the flame :

Then of all pow'rs, what power shall dare

With matchless Hymen to compare ?

No sire of noble birth can grace

Posterity with boasted name, 80

No heritage can bless his race ;

Unless thou sanctifiest his flame :

Then of all pow'rs, what pow'r shall dare

With matchless Hymen to compare ?

If not beneath thy influence born, 85

None e'er can subject people sway ;

But subject people will not scorn

A genuine offspring to obey :

Then of all pow'rs, what pow'r shall dare

With matchless Hymen to compare ? 90

Wide, wide, ye portals, now unfold ;

The long-expected maid is near ;

See, with what rays of glitt'ring gold

The torches stream along the air :

posteror habere nobiles merentur, quam eorum qui parentes habuissent.

Vossius.

Splendidas quatiunt comas.] A lovely expression. See the notes to the third stanza.

Abit

Sed moraris, abit dies ;

Prodeas, nova nupta.

80

Tardet ingenuus pudor,

Quæ tamen magis audiens

Flet, quòd ire necesse sit.

Sed moraris, abit dies ;

Prodeas, nova nupta.

85

Flere desine : non tibi,

Aurunculeia, periculum est.

Ne qua femina pulchrior

Clarum ab Oceano diem

Viderit venientem :

90

Talis in vario solet

Divitis domini hortulo

Abit dies; prodeas, &c.] This introduction of what Shakespeare calls, "the love-performing night," is I think surpassed by Secundus's beautiful lines :

Condit Cyntbius ora, condit ora ;

Seque gurgite perluens Ibero,

Cedit noctivagæ locum Sorori.

JO. SEC. *Epithal.*

Phœbus in Iberian waves

Now his flaming axle laves ;

And resigns the azure reign

Of yon vast, æthereal plain

To his gentle sister's care,

Phœbe, nightly-wand'ring fair!

Aurunculeia.

Come beauteous bride, o come away! 95
The waining light rebukes thy stay.

But shame ingenuous will retard
Her steps, tears bathe her blushing charms;
To think the awful pomp's prepar'd,
That yields her to a husband's arms: 100
Come, beauteous bride, o, come away!
The waining light rebukes thy stay.

Cease thy vain terrors, nor bedew
With fruitless tears those radiant eyes:
Ne'er shall a nymph so lovely view 105
The day from ocean's bosom rise,
As thou, Aurunculeia's pride,
To worthiest, noblest blood allied.

Fair as the hyacinth, which grows
Superior to the varied blooms, 110

Aurunculeia.] Some editions have *Herculeia*, and *Arculeia*; but *Aurunculeius*, most commentators agree with Scaliger, was the cognomen of the Cotta family, from which descended Julia, so called from adoption. Others say, *Aurunculeia* means a native of the city Aurunca.

Divitis domini hortulo.] This implies merely a well-cultivated garden, such as would belong to a rich man; where flowers must blow with superior colour, and strength.

O cubile,

Stare flos hyacinthinus.

Sed moraris, abit dies ;

Prodeas, nova nupta.

95

Prodeas, nova nupta, sis:

(Jam videtur) ut audias

Nostra verba. viden' ? faces

Aureas quatiunt comas.

Prodeas, nova nupta.

100

Non tuus levis in malâ

Deditus vir adulterâ,

Proca turpia persequens,

A tuis teneris volet

Secubare papillis :

105

Lenta qui velut assitas

Vitis implicat arbores,

Implicabitur in tuum

Complexum. sed abit dies ;

Prodeas, nova nupta.

110

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*

In cultur'd gardens that disclose
 Their motley hues, their rich perfumes:
Come, beauteous bride, o come away!
The waining light rebukes thy stay.

O, bride so newly plighted, come! 115

 (See, at our voice the bride appears!)

O list!—Behold, how thro' the gloom

 The torches shake their golden hairs!

Lo, the sun beams with fainter ray;

Come, beauteous bride, o come away! 120

No lawless libertine, that roves

 To raptures fraught with foul disgrace,
That riots in adult'rous loves,

 Now woos thee to his fond embrace;

None, that apart could wish to rest 125

From the soft pillow of thy breast.

As cling the tendrils of the vine,

 Enamour'd of its husband tree;

So shall the youth thy frame entwine,

 So shall his arms encircle thee: 130

Lo, the sun beams with fainter ray;

Come, beauteous bride, o come away!

O cubile, quot (ô nimis

Candido pede lectuli)

115

Quæ tuo veniunt hero,

Quanta gaudia, quæ vagâ

Nocte, quæ mediâ die

Gaudeat ! sed abit dies ;

Prodeas, nova nupta.

120

Tollite, ô pueri, faces,

Flammeum video venire.

Ite, concinite in modum,

Io Hymen Hymenæe io,

Io Hymen Hymenæe.

125

Nec diu taceat procax

Fescennina locutio ;

O cubile, &c.] This fragment of a stanza, a portion of which is lost, has been mangled and altered innumerable ways by different editors; but I have fixed upon what I thought was the clearest text. Many construe *candido*, "happy," in a metaphorical sense. See the note to *Carm.* 8. Others more reasonably think it means ivory; for that the ancients used it in decorating their beds is evident, from the testimony of many writers, as well as from our poet's description of Thetis's bed, in *Carm.* 61.

Mediâ die.] See the note upon the word *meridiatum*, in *Carm.* 29.

Flammeum video venire.] Meaning the bride decorated with the *flammeum*. How beautifully enthusiastic is this sudden exclamation

O, happy bed, upheld in bliss!

O, couches of soft pleasure, hail!

Receive your lord——what joys like his, 135

Can the mid-day, or night reveal?

Lo, the sun beams with fainter ray;

Come, beauteous bride, o come away!

Hither, ye boys, your torches bring;

She comes, in saffron veil array'd; 140

She comes! ye boys your pæans sing;

Go, and with transport greet the maid!

God of the tender nuptial tie;

O, hither, sacred Hymen, fly!

Soon shall the wanton song be heard; 145

And thou, that hast so frequent crown'd

mation of the poet's, supposing that he sees the nuptial procession advance. Achilles Statius says, the chorus ought to be written,

Hymen o Hymenæe io!

Hymen o Hymenæe!

Fescennina locutio.] It was usual, for the mirthful friends of the new-married couple to sing obscene verses, which were tolerated on this occasion, and called Fescennine, from having their origin in Fescennia, a town of Campania; though Festus says, they were so termed, from their tendency to drive away noxious spells, *fascina*, which the envious might have used to destroy the conjugal bliss. Claudian thus records the Fescennine verse, in *Epithal. Honor. et Mar.*

Permissisque

Nec nuces pueris neget
Desertum domini audiens
Concubinus amorem.

130

Da nuces pueris, iners
Concubine: sat̄s diu
Lusisti nucibus: lubet
Jam servire Thalassio.
Concubine, nuces da.

135

Sordebam tibi, villice
Concubine, hodie atque heri.

*Permissisque joci turba licentior
Exultet tetricis libera legibus.*

And thus Seneca, in *Medea*:

Festa dicax fundat convicia Fescenninus.

Nec nuces pueris, &c.] This custom of throwing nuts, such as walnuts, or almonds, is of Athenian origin; some say it was meant to divert the attention from the raptures of the bride and bridegroom, when in bed, by the noise they, and the scrambling boys, made on the floor. Servius Varro says, it implied a wish, that the bride might become a matron like Juno, wife of Jove, nuts being under the tutelage of Jupiter; but the most probable opinion is, that it imported the renouncing of childhood, for children had many games with nuts, and hence *nucibus relictis* became proverbial. Thus Persius:

Et nucibus facimus quæcumque relictis.

PERS. *Sat.* 1.

Virgil gives the office of throwing the nuts to the husband himself.

Sparge marite nuces.

VIRG. *Ecl.* 8.

This

The passions of thy lustful lord,
 Throw to the boys thy nuts around:
 For see, thy master, virtuous grown,
 Disdains such worthless love to own.

150

Throw to the boys, thou loit'rer, throw
 Thy mystic nuts; no more delay!
 Each childish prank at length forego;
 Thalassus now exerts his sway;
 Hear, how his name our hymns resound;
 Then throw thy mystic nuts around!

155

Late have I prov'd thy jealous pride,
 Thou steward of thy lord's affairs;

This favours the last conjecture, and I think Catullus's *satis diu lusisti nucibus* confirms it.

Thalassio.] The same with *Hymenæe*, from Thalassus, who, according to Martial, *Epig.* 42. *Lib.* 12. was the god of marriage. Festus says it was a word by which women were called to spin; hence used in marriage, as a warning to the bride to be a good housewife. Livy, *Lib.* 1. mentioning the rape of the Sabine women, has the following passage upon this word: *Virgo una longè ante alias specie, et pulchritudine insignis, à globo cujusdam Thalassii rapta fuerit; multisque sciscitantibus quinam eam ferrent, ne quis eam violaret; Thalassio ferri clamitatum.*

Sordebam tibi, &c.] This stanza I interpret thus. The poet says: "I was lately despised by thee, because my friendship with Manlius excited thy jealousy; thou who wast so great a favour-

VOL. I.

N

" ite

Nunc tuum cinerarius
 Tondet os. miser, ah miser
 Concubine! nuces da.

140

Diceris male te à tuis
 Unguentate glabris marito
 Abstinere; sed abstine,
 Io Hymen Hymenæe io,
 Io Hymen Hymenæe.

145

Scimus hæc tibi, quæ licent,
 Sola cognita: sed marito

“ite with thy master, that thou didst govern his whole house, wast
 “his *villicus*, art now renounced by him, being only fit to throw
 “the nuts at his wedding.” Vulpus moreover observes: *Veteres illi pullipremones totius rei familiaris administrationem, infamis patientiæ præmium, exoletis suis assignare consueverant. Id testatur Plautus Casin. Ac. 2. Sc. 8.* Scaliger, and many others wrongfully interpret *villice*, “rustic.” *Hodie atque heri*, means “lately;” a Greek adage, *χθὲς καὶ πρῶτον*.

[*Cinerarius*.] The word, peculiarly signifying a lady's hair-dresser, or tireman, is exceedingly apt in this place; as the office here assigned to the bride's tireman would seem more particularly to belong to him; for Muretus says: *Cinædi tondebantur, uxores ducentibus dominis, quod interdum munus novæ ipsæ nuptæ obibant.* He then quotes Martial, *Epig. 78. Lib. 11.* for authority: *Tondebit pueros jam nova nupta tuos.* Varro, *Lib. 4.* tells us, these *cinerarii* were so called, from heating their *calamistra*, or crimping-irons, in the ashes, *cineres*; or, according to Cato, and Valerius Maximus, *Lib. 2.* from powdering the hair with a yellow

But lo, the tireman of the bride

To smooth thy rough'ning chin prepares! 160

Wretch, who art now disgustful found,

Throw, throw thy mystic nuts around!

Yet soft licentious loves, 'tis said,

Allure thee still; but o forbear,

Thou essenc'd bridegroom, to degrade 165

Thy partial, thy deserving fair!

Sing Hymen, source of all our joys;

Sing the sweet God of nuptial ties!

Those raptures passion might allow,

Ere link'd in wedlock's pleasing chain, 170

low dust, or ash, *cinis*, to give it a brightness; powder of orris, and even gold dust was sometimes used by the luxurious, according to Josephus. The antiquity of powder, and pomatum is evident, from Pliny, *Cap. 12. Lib. 28. Prodest et sapo, Gallorum hoc inventum rutilandis capillis; fit ex servo et cinere; optimus fagino et caprino, duobus modis spissus ac liquidus.* The *cinerarii* were likewise called *ciniflones*; either from blowing the ashes to heat their irons, or from the custom of blowing powder on the hair.

Unguentate.] A metaphorical expression, implying weak, effeminate; for such only among men used perfumes. Aulus Gellius, *Cap. 12. Lib. 7.* mentions a fribble of this stamp. *Nam qui quotidie unguentatus adversum speculum ornetur, cujus supercilia raduntur, qui barba vulsa feminibusque subvulsis ambulet, &c.*

Ista non eadem licent.

Io Hymen Hymenæe io,

Io Hymen Hymenæe.

150

Nupta tu quoque, quæ tuus

Vir petet, cave ne neges;

Ne petitur aliunde eat.

Io Hymen Hymenæe io,

Io Hymen Hymenæe.

155

En tibi domus ut potens,

Et beata viri tui!

Quæ seni tibi serviet:

(Io Hymen Hymenæe io,

Io Hymen Hymenæe.)

160

Usque dum tremulum movens

Cana tempus anilitas

Cave ne neges.] This stanza is supposed to allude to the custom, instituted by Solon, of the bride eating a quince, or apple, with her husband, before she gave herself to his embrace; to denote that every word henceforth, proceeding from his mouth, would be grateful to her as that fruit; and that she would be complying, lest she should alienate from herself his affections: but I own I think the allusion very far-fetched. SILVIUS.

Quæ seni tibi, &c.] This line has been variously distorted by different editors: I have preserved the reading of Achilles Statius,

'Tis certain ill befit thee now ;
 The marriage-bed such raptures stain :
 Sing Hymen, source of all our joys ;
 Sing the sweet God of nuptial ties !

And ever, beauteous bride, beware 175

Thy husband's wishes to refuse ;
 Lest, courted by some kinder fair,
 He gives to her thy am'rous dues :
 Sing Hymen, source of all our joys ;
 Sing the sweet God of nuptial ties ! 180

Lo, thine are honour, wealth, and fame ;
 For these attend thy potent lord ;
 These shall add lustre to thy name,
 Shall comfort to thy life afford :
 Sing Hymen, source of all our joys ; 185
 Sing the sweet God of nuptial ties !

Thus shalt thou long in love be blest,
 Till age with trembling head shall call,

tius, as the most simple, and elegant; A. Maffeus has, *Quæ tibi, sine, servit*; others read, *Quæ tibi sine fine erit*; and Vossius, perhaps not improperly, writes, *Quo tibi sine serviat*. Julia, in this stanza, is congratulated on her noble alliance.

Omnia omnibus annuit.

Io Hymen Hymenæe io,

Io Hymen Hymenæe. 165

Transfer omine cum bono

Limen aureolos pedes,

Rasilémque subi forem.

Io Hymen Hymenæe io,

Io Hymen Hymenæe. 170

Aspice, intus ut accubans

Vir tuus Tyrío in toro

Totus imminéat tibi.

Io Hymen Hymenæe io,

Io Hymen Hymenæe. 175

Omnia omnibus annuit.] A whimsical conceit, in my opinion, to express old age; which, causing the head to tremble, gives to every object a tremulous appearance.

Transfer omine, &c.] The bride, entering her husband's house, was lifted over the threshold, that she might not touch it; for this various reasons have been assigned; the most plausible of which are, that it was either because the threshold was sacred to Vesta, the goddess of chastity, who might be offended at her nuptials; or, because she should avoid touching any spell, which some envious rival might have secretly laid there. Thus Ovid, upon another occasion, mentions touching the threshold as a bad omen.

Missa foras iterùm limen transire memento

Cautius, atque alte sobria ferre pedem.

OVID. *Amor. Lib. 1.*

Sen

Old age in snowy ringlets drest,
 That seems to nod assent to all: 190
 Sing Hymen, source of all our joys;
 Sing the sweet God of nuptial ties!

Enter, thou happy-omen'd fair!
 The gate with polish'd labour bright;
 And o'er the untouch'd threshold bear 195
 Thy glitt'ring feet of golden light:
 Sing Hymen, source of all our joys;
 Sing the sweet God of nuptial ties!

Lo, on his purple couch reclin'd,
 How hangs the bridegroom o'er thy charms;
 And, as warm wishes fire his mind,
 How oft he calls thee to his arms!
 Sing Hymen, source of all our joys,
 Sing the sweet God of nuptial ties!

Sent out again, pray walk with sober care;
 And of the threshold let thy feet beware.

Aspice, intus, &c.] This is the constant reading of the oldest MSS. and certainly the just one; though Scaliger writes *imus*, interpreting, *in interiore lecti spondâ*, which contradicts the word *immineat*. Achilles Statius observes, that the parallel Greek word has nearly a similar force in the following Sapphic line:

Γ'αυβὸς ἐπ' ἑταίῳ ἴσθ' Ἀγνί.

Vossius reads *unus*, meaning *solus*; the bride not being yet in bed.

Illi non minùs, ac tibi
 Pectore uritur intimo
 Flamma, sed penitè magis.
 Io Hymen Hymenæe io,
 Io Hymen Hymenæe. 180

Mitte brachiolum teres,
 Prætextate, puellulæ;
 Jam cubile adëat viri.
 Io Hymen Hymenæe io,
 Io Hymen Hymenæe. 185

Vos bonæ senibus viris
 Cognitæ benè feminæ,
 Collocate puellulam.
 Io Hymen Hymenæe io,
 Io Hymen Hymenæe. 190

Prætextate.] The poet here addresses the boy, or *paranymphus*, whose particular province it was to wait on the bride, and attend her to the genial bed: he was chosen of noble birth; therefore wore the *prætecta*, or garb bordered with purple; and was one whose parents were living. Festus says, there were always three attendant *paranymphs*; one to precede the bride with a flambeau, and two others to support her.

Adeat viri.] Many read *adeant*, alluding to the chorus of virgins; and some make *viri* the nominative case, in reference to the five youths who bore the torches.

Like thee he burns, and wild desires 205
 Thro' all his inmost bosom roll ;
 Nay, more than equal to thy fires
 Glows the fierce fever of his soul :
 Sing Hymen, source of all our joys ;
 Sing the sweet God of nuptial ties! 210

Thou youth, in purple garb array'd,
 Who chief dost on the bride attend,
 Lend her thine arm's supporting aid,
 The throne of rapture to ascend :
 Sing Hymen, source of all our joys; 215
 Sing the sweet God of nuptial ties!

Ye matrons of experienc'd age,
 To your first husbands ever true,
 Whose hearts no second loves engage,
 Compose the maid in order due : 220
 Sing Hymen, source of all our joys ;
 Sing the sweet God of nuptial ties!

Vos bonæ senibus, &c.] It was customary for the bride to be put to bed by a number of good old dames, who had been but once wedded, such being supposed as most virtuous; for a second marriage with the Romans was next to criminal. Thus Virgil:

Huic uni forsân potui succumbere culpæ.

VIRG. *Æn.* 4.

Jam

Jam licet venias, marite:
 Uxor in thalamo est tibi
 Ore floridulo nitens,
 Alba parthenice velut,
 Luteúmve papaver.

195

Jam licet venias.] This passage, I think, clears up a point that has been controverted; whether the bride, or bridegroom first entered the nuptial bed. The present custom prevailed in ancient times; it was the bride.

Alba parthenice.] What plant the *parthenice* was, has not yet been truly ascertained; it is supposed to be the same with the *parthenis*, *parthenium*, or *parthenion*; which some dictionaries render *pellitory*; others *bastard-feverfew*, a species of the *matricaria*. Dioscorides mentions this plant, *Cap.* 146. *Lib.* 3. Pliny, *Cap.* 7. *Lib.* 25. says, the *parthenis* is the same with the *artemisia*, our *mug-wort*, a kind of *southern-wood* with purple blossoms: but in *Cap.* 30. *Lib.* 21. he tells us, that the *parthenium*, so named from the virgin Minerva, is by some called *leucanthen*; that it grows in garden borders, has a white flower, a fetid smell, and a bitter flavour; this answers exactly to the *parthenium*, or *chamomile*, a species of the *matricaria*; which Gerard, Parkinson, Ray, and Bauhine term *matricaria vulgaris*; it also very nearly corresponds with Tournfort's *leucanthemum*, and Linnæus's *chrysanthemum* with white rays, or *ox-eyed daisy*: from these circumstances then, I conjecture Catullus's *parthenice* to be, a species of white chamomile, or the daisy. A celebrated oriental scholar informs me, that the Greek *parthenion*, is the Arabian *okbarwân*, and Persian *copél*; it has the scent of camphor, says Al beithâr, whence the Arabs give it also the name of the *camphor-plant*. Mr. Richardson, among other interpretations of the *okbarwân*, renders it *chamomile*, and *corn-marigold*; which seems to favour my conjecture.

Luteúmve papaver.] Silviu tells us, that the ancients counted three kinds of poppy; the black, white, and yellow: this last was most probably the *papaver cambricum* (yellow poppy) of Linnæus,

or

Now, fervent bridegroom, mayst thou come ;

Thy bride now prints the genial bed,

O'er whose warm cheek a brighter bloom 225

Is mid the circling fairness spread:

So white parthenium to the view

Shews, midst the poppy's glowing hue.

or the *chelidonium glaucium* (yellow horned poppy) if the meaning of our poet be, as the commentator Parthenius says it is, that the fair complexion of the bride looks as beautiful through her yellow marriage veil, as the white blossom of the parthenium does beside the yellow poppy ; an interpretation which ingeniously accounts for the mention of the yellow poppy, but which I cannot think just. When the bride is in bed, (*uxor in thalamo est*) we must suppose the *flammeum*, or veil thrown aside: there is then no aptness in the comparison, which evidently relates to her blooming countenance (*os floridulum*): I should rather think *luteus* was meant to express a colour bordering on red. We are very ignorant of the true meaning of Latin words that have a reference to colours. Tibullus has a similar elegant comparison:

Candor erat, qualem præfert Latonia Luna:

Et color in niveo corpore purpureus.

Ut juveni primum virgo deducta marito

Inficitur teneras ore rubente genas.

Ut quum contexunt amarantibus alba puellæ

Lilia: ut autumno candida mala rubent.

TIB. Eleg. 4. Lib. 3.

As white as thine, fair Luna, was his skin,

So vein'd with azure, and as smoothly thin ;

So soft a blush vermilion'd o'er his face,

As when a maid first melts in man's embrace ;

Or when the fair with curious art unite

The purple amaranth, and lilly white.

A bloom like his, when ting'd by Autumn's pride,

Reddens the apple on the sunny side.

GRAINGER.

Palàm,

At, marite, (ita me juvent
Cœlites,) nihilominus
Pulcher es; neque te Venus
Negligit. sed abit dies;
Perge, ne remorare.

200

Non diu remoratus es.
Jam venis. bona te Venus
Juverit, quoniam palàm,
Quod cupis, capis, et bonum
Non abscondis amorem.

205

Ille pulvis Erythræi
Siderumque micantium
Subducatur numerum prius,
Qui vestri numerare vult
Multa millia ludi.

210

Palàm, quod cupis, capis.] Marriages were solemnized openly; that is, they constituted public festivals among the friends, and neighbours of the new-married couple. Thus elegantly the author above-quoted to this purpose:

*Felices olim, Veneri quum fertur apertè
Servire æternos non puduisse deos.*

TIB. *Eleg. 3. Lib. 2.*

Thrice happy days, when Love almighty sway'd,
And openly the gods his will obey'd!

GRAINGER.

Pulvis

Nor, beauteous youth, is thy sweet face
(May heav'n protect me as I swear!) 230

Less gifted with enchanting grace;

Thou too art Cytherea's care:

Lo, the sun beams with fainter ray;

Come youth, o come without delay!

Thou com'st, nor hast thou long delay'd; 235

May Venus then propitious prove!

For now to every eye betray'd

Stands the known object of thy love:

Nor, as the gath'ring rumours fly,

Dost thou the honest flame deny. 240

He, who your various sports would count,

Your thousands of delights explore,

Must number first the sands' amount

That spread the Erythræan shore;

Must number every spark of light 245

That frets the azure vault of night.

Pulvis Erythræi.] Meaning the sands on the shore of the Erythræan, or ancient Red sea: this passage has perplexed many interpreters; some read *entheï*, alluding to the inspired priests of Bellona, who raised a great dust in their frantic rites; many have *aerii*; others write *Eritei*, and *Ericei*; Vossius would read *Erythrii*. The whole stanza bears no small resemblance to *Carm.* 7.

Ludite,

Ludite, ut lubet, et brevi
 Liberos date: non decet
 Tam vetus sinè liberis
 Nomen esse; sed indidem
 Semper ingenerari.

215

Torquatus, volo, parvulus
 Matris è gremio suæ
 Porrigens teneras manus,
 Dulcè rideat ad patrem,
 Semihiante labello.

220

Ludite, ut lubet, &c.] This passage has been very closely imitated in a modern Latin epithalamium:

*Sudate ut libet; et diésque longas,
 Noctesque exigit impotente lusu:
 Et brevî date liberosque dulces,
 Et longo ordine blandulos nepotes.*

JO. SECUN. *Epith.*

Urge, then urge your dear delights
 Thro' fond days, and fonder nights!
 Still repeat the warm embrace,
 Forming many a beauteous race!
 From each race, to glad your eyes,
 May successive offsprings rise!

Torquatus, volo, parvulus, &c.] This stanza throughout is exquisite, and must elude the utmost efforts of translation. In like manner Virgil:

*Si quis mihi parvulus aulâ
 Luderet Aneas!*

VIRG. *Æneid.* 4.

If

Your am'rous sports, still, still pursue;
 Crown'd may they be with fair increase!
 From thee thrice-honour'd youth 'tis due,
 To eternize thy boasted race;
 That boasted race which ne'er shall die,
 While thus in lusty sports ye vie.

250

And soon, to be completely blest,
 Soon may a young Torquatus rise!
 Who, hanging on his mother's breast,
 To his known sire shall turn his eyes,
 Out-stretch his infant arms awhile,
 Half-open his little lips, and smile.

255

If in my regal hall I could survey
 Some princely boy, some young Æneas play!

PITT.

For children to smile at their parent was esteemed a good token,
 and the strongest test of their legitimacy. (Again to this purpose
 Maro's muse; though a modern translator of Virgil gives the line
 a very different turn:

Incipe, parve puer, risu cognoscere matrem!

VIRG. Ecl. 4.

Sweet babe, thy mother by thy smile confess!

Semibiante labello.] I could execrate such commentators, as
 Hieronymus Avantius, and others; who distort this lovely line, by
 coldly writing, *Sed micante*, or *Sed mibi ante labello*.

Sit

Sit suo similis patri
 Manlio, et facilè insciis
 Noscitetur ab omnibus,
 Et pudicitiam suæ
 Matris indicet ore.

225

Talis illius à bonâ
 Matre laus genus approbet,
 Qualis unica ab optimâ
 Matre Telemacho manet
 Fama Penelopeo.

230

Claudite ostia virgines,
 Lusimus satís. at boni
 Conjuges bene vivite, et
 Munere assiduo valentem
 Exercete juventam.

235

Sit suo similis patri.] Thus Statius, in *Epithal. Stel.* and *Violantil*:

Multum de patre decoris

Plus de matre capis.

And Horace likewise, in a similar strain: *Od. 5. Lib. 4.*

Laudantur simili prole puerperæ.

Pudicitiam suæ matris.] Having children like the father, was ever esteemed the strongest proof of female chastity; in this the ancients were particularly observant; witness Martial:

*En tibi, qui patrii signatur imagine vultus,
 Testis maternæ nata pudicitiae.*

MART. *Epig. 27. Lib. 6.*

Claudite

In ev'ry feature of his face,

O, may the boy like Manlius shine! 260

That even strangers, as they trace

Each well-known mark, may stamp him thine!

May, from his lineal look, declare

How chaste thy consort, and how fair!

Nor less exalted be the praise

265

From his dear mother's worth acquire'd,

Than that which made, in ancient days,

The good Telemachus admir'd;

Whose virtues, and unblemish'd name,

Held up Penelope to fame!

270

Now close the doors, ye virgins fair;

Enough in sport have we pursu'd:

And o, ye soul-according pair,

Be love by death alone subdu'd!

Let not your youthful vigour sleep,

275

But one eternal vigil keep!

Claudite ostia virgines.] The virgins, who were the last admitted to the presence of the happy pair, having finished their Κοιμητικον, or evening congratulation, retire, closing the door of the chamber. Theocritus concludes his epithalamium on Helen much in the same manner; and Statius, at the end of his on Stella, and Violantilla, addresses the young couple in a similar strain:

Exerce formam, et fugientibus utere donis.

* * * * *

Ergo age, junge thoros, atque otia deme juventæ.

VOL. I.

O

Achilles

CARMEN NUPTIALE. LIX.

JUVENES.

VESPER adest, juvenes, consurgite; Vesper O-
lymbo

Exspectata diu vix tandem lumina tollit.

Surgere jam tempus, jam pingues linquere mensas;

Jam veniet virgo, jam dicetur Hymenæus.

Hymen ô Hymenæe, Hymen ades ô Hymenæe. 5

LIX.

Achilles Staius conjectures, that this poem was made, as the former, upon the marriage of Julia and Manlius; telling us, it was no uncommon thing for poets to write several *epithalamia* on the same persons; and instances Claudian, who composed many on the nuptials of Honorius and Maria: however this is only suppositious. Many editors, particularly among the French, make this piece the principal part of the *epithalamium* on Julia and Manlius, bringing in the preceding *Carmen* by way of chorus; and suppose it to be sung by the youths, and virgins together.

Vesper adest.] The star of evening, the same with *Vesperugo*, *Hesperus*, *Lucifer*, *Phosphorus*, and the Greek Φωσφόρος, is introduced by most poets in the bridal song. Thus Claudian, in *Epith. Honor. et Mar.*

Attollens thalamis Idalium jubar

Dilectus Veneri nascitur Hesperus.

And thus Joannes Secundus, in his lovely *epithalamium*:

Et, quo gratior baud relucet ignis

Conjunctis animis amore dulci,

Producit caput, emicatque cælo

Ductor Hesperus aureæ catervæ.

Rising

A NUPTIAL SONG. LIX.

YOUTHS.

NOW Hesper gilds the dusky brow of night;
 Rise, tuneful youths; the long-expected light
 Beams with soft radiance from yon vaulted skies,
 'Tis Hesper beams; ye tuneful youths arise:
 The festive board employs your care too long; 5
 The virgin comes; begin the bridal song.
 Come, sacred Hymen, source of all our joys;
 O, Hymen come, sweet God of nuptial ties!

Rising Hesper now behold,
 Glitt'ring from his throne of gold,
 Leading on the host of night
 Silent o'er yon spangled height;
 Hesper, whose soft radiance proves
 Grateful to the soul that loves!

Varro tells us, that the rising of this star was the signal for conducting the bride in procession to the bridegroom's house.

Pingues linquere mensas.] By this it would appear, that the wedding feast was held early in the day, according to Roman luxury; but then the bride and bridegroom could not eat together: now Kennet, in his Roman antiquities, tells us, that it was after the bride was led to her husband's home, that they began the nuptial entertainment.

Hymen & Hymenæe, &c.] Both youths, and virgins are supposed to sing in chorus this intercalary line, similar to one in Helen's epithalamium by Theocritus:

Ἕμῶν ὦ Ἕμέναιε γάμῳ, ῥπὶ τῷδε χαρμένῳ.

O, Hymen, Hymen at this match rejoice!

FAWKES.

Cernitis

PUELLÆ.

Cernitis, innuptæ, juvenes ? consurgite contrâ.
 Nimirum Oetæos ostendit Noctifer ignes.
 Sic certè ; vidén' ut pernicious exsiluere ?
 Non temerè exsiluere ; canent quod vincere par est.
 Hymen ô Hymenæe, Hymen ades ô Hymenæe. 10

JUVENES.

Non facilis nobis, æquales, palma parata est.
 Aspicite, innuptæ secum ut meditata requirant.
 Non frustra meditantur : habent memorabile quod sit.
 Nos aliò mentes, aliò divisimus aures :

Cernitis, innuptæ, &c.] The emulation between the youths, and virgins, which our poet seems to excite, is a very happy fiction ; and gives a spirited effect to the whole piece.

Nimirum Oetæos, &c.] This line is variously read : some editions have, *Oetæos ostendit Noctifer umbras* : Scaliger has, *Oceano se ostendit Noctifer imbre* : others have, *Eos imbres* : Silvius writes, *Æthereos ignes* : and many have, *Umentes imbres*. The text I have fixt upon seems the most poetical, and the truest : Oeta was a mountain of Thessaly, where it was poetically said, that Hesperus, and all the stars set. Thus Virgil :

Tibi deserit Hesperus Oetam. VIRG. *Ecl.* 8.

For thee bright Hesper Oeta's summit leaves.

Noctifer is here a happy expression for Hesperus. In like manner Calpurnius :

Frigidus æstivas impellit Noctifer horas.

Cool Hesper drives the burning hours away.

Palma parata est.] A metaphorical expression for victory. In war victors were crowned with palm, for which Plutarch assigns the following reason : *In certaminibus palmam signum esse placuit victoria,*

VIRGINS.

Rise, virgins rise; behold the youths are nigh;
 With theirs, ye virgins, let our numbers vie: 10
 Lo! Hesper glitters from the azure plain,
 And leads o'er Oeta's top his starry train:
 Quick rise the youths; and hark, the song they raise:
 Surpass that song, ye virgins, with your lays.
 Come, sacred Hymen, source of all our joys; 15
 O, Hymen come, sweet God of nuptial ties!

YOUTHS.

Think not, my lov'd associates, ye shall find
 An easy triumph to your task assign'd:
 Mark how the virgins muse, nor muse in vain;
 E'en now they meditate some nobler strain; 20
 While we, unmindful of our votive lays,
 In silent rapture on their beauties gaze:

*victoriæ, quoniam ejusmodi ligni ingenium est, ut urgentibus oppri-
 mentibusque non cedat.*

Habent memorabile quod sit.] Many of the more modern edi-
 tions, immediately after this line, introduce the following; which
 is generally supposed to be spurious:

Nec mirum; totâ penitus quæ mente laborent.

Nos alið mentes, &c.] Meaning; the beauty, and harmony of
 the virgins so engage our attention, that we neglect the duties of
 song, and shall certainly be vanquished in the melodious strife.
 Ovid has a similar phrase:

Secſta bipartito cum mens discurrit utroque,

Alterius vires subtrahit alter Amor. OVID. *Remed. Amor.*

Jure igitur vincemur. amat victoria curam. 15
 Quare nunc animos saltem committite vestros :
 Dicere jam incipient, jam respondere decebit.
 Hymen ô Hymenæe, Hymen ades ô Hymenæe.

PUELLÆ.

Hespere, qui cœlo fertur crudelior ignis ?
 Qui gnatam possis complexu avellere matris, 20
 Complexu matris retinentem avellere gnatam,
 Et juveni ardenti castam donare puellam.
 Quid faciant hostes captâ crudelius urbe ?
 Hymen ô Hymenæe, Hymen ades ô Hymenæe.

JUVENES.

Hespere, qui cœlo lucet jucundior ignis ? 25
 Qui desponsa tuâ firmes connubia flammâ,

Crudelior ignis.] These words, similar to a stanza in the preceding poem ; *Tu fero juveni*, &c. are admirable in the mouths of the reluctant virgins, who sorrow for the loss of their companion now a bride.

Jucundior ignis.] This joy of the youths, contrasted with the grief of the virgins, in the foregoing lines, has a beautiful effect. See Homer to the same purport :

Ἑσπερος δὲ καλλίστη C'ν ἕρην ἰσταναι ἀτρε.

Hesper, esteem'd the choicest star of heav'n.

And in like manner Virgil, *Æneid* 8.

Quem Venus ante alios astrorum diligit ignes.

Of all heav'n's fires to Venus most 'tis dear.

Nec

Then justly shall the virgins conquest boast,
For conquest favours those who labour most :
Be bold, fond youths; be song your chief concern :
The virgins sing ; fond youths, the lay return.
Come, sacred Hymen, source of all our joys ;
O, Hymen come, sweet God of nuptial ties !

VIRGINS.

O, Hesperus, what star thro' heav'n can shine
With more malignant rays, fell star ! than thine ?
Thou, who dost tear the maid of blooming grace
From the fond mother's ling'ring close embrace,
And to the ardent youth's impatient arms
Dost yield with savage joy her virgin charms :
Say, what more cruel can the victors do, 35
Whose lusts pollute the cities they subdue ?
Come, sacred Hymen, source of all our joys ;
O, Hymen come, sweet God of nuptial ties !

YOUTHS.

O, Hesperus, what star thro' heav'n can shine
With rays more chearful, welcome star ! than thine ?
Thou, mildly bright, who dost aloud proclaim
The parent's promise, and the lover's flame ;

Quæ pepigere viri, pepigerunt antè parentes,
 Nec junxere priùs, quàm se tuus extulit ardor.
 Quid datur à divis felici optatius horâ?
 Hymen ô Hymenæe, Hymen ades ô Hymenæe! 30

PUELLÆ.

Hesperus, ah! nobis, æquales, abstulit unam.

* * * * *

Namque tuo adventu vigilat custodia; semper
 Nocte latent fures, quos idem sæpè revertens,
 Hespere, mutato comprehendis nomine eosdem. 35

* * * * *

Nec junxere priùs, &c.] See the end of the second note to this *Carmen*.

Hesperus, ah! nobis, &c.] After this line, which is variously read, as, *è nobis æquales*, and, *è nostris æqualibus*, there is an evident hiatus, from the *Namque* in the next line; there is likewise another at the end of the virgins part, which however is not perceptible in translation, if we add the chorus.

Latent fures.] Meaning lovers; for amorous joys are by almost every Latin poet called *furta*, as lovers are *fures*. See Ovid, in various places; and Catullus, *Carm.* 7.

Mutato comprehendis nomine.] The same planet, that at night is called Hesperus, in the morning is called Phosphorus, or Lucifer; as it is the first star that rises, so it is the last that leaves the skies. In like manner Horace, *Od.* 9. *Lib.* 3.

Nec

For, till thy blaze illumines the cope of night,
 Love bids us to delay the wish'd delight:
 Say, what more blissful can the gods bestow, 45
 Than the fond hour that crowns each am'rous vow?
 Come, sacred Hymen, source of all our joys;
 O, Hymen come, sweet God of nuptial ties!

VIRGINS.

Mourn, my compeers; ah, mourn the fatal day
 When Hesperus rude snatch'd our friend away! 50
 Love's guard is set, whene'er thy beams appear;
 And, screen'd by night, tho' spoilers seek the fair;
 Yet thy bright rays the furtive youths surprize,
 When, with chang'd name, thou gild'st the morning
 skies.

Come, sacred Hymen, source of all our joys; 55
 O, Hymen come, sweet God of nuptial ties!

*Nec tibi vespero
 Surgente decedunt amores.*

And Columella:

*Aut ore corusco
 Hesperus, Eoo remeat cum Lucifer orto.*

Milton mentions the duplicity of this luminary:

If better thou belong not to the dawn,
 Sure pledge of rising day!

Ut

JUVENES.

At lubet innuptis ficto te carpere questu.
 Quid tum si carpunt, tacitâ quem mente requirunt?
 Hymen ô Hymenæe, Hymen ades ô Hymenæe.

PUELLE.

Ut flos in septis secretus nascitur hortis, 40
 Ignotus pecori, nullo contusus aratro,
 Quem mulcent auræ, firmat sol, educat imber,
 Multi illum pueri, multæ optavere puellæ :
 Idem cum tenui carptus defloruit ungui,
 Nulli illum pueri, nullæ optavere puellæ : 45
 Sic virgo dum intacta manet, tum cara suis, sed
 Cùm castum amisit polluto corpore florem,
 Nec pueris jucunda manet, nec cara puellis.
 Hymen ô Hymenæe, Hymen ades ô Hymenæe.

Ut flos in septis, &c.] This is a most beautiful comparison, and drest in the most poetic language. Columella has one similar to the beginning of it:

*Talis humum vel parietibus vel sæpibus hortis
 Claudatur, neu sit pecori, neu sit pervia furi.*

Ariosto, Canto 1, has closely imitated it. So has Pope in his Dunciad.

Multi illum pueri, &c.] If we turn to Ovid, we shall find nearly the same words:

Multi illum juvenes, multæ optavere puellæ ;

Sed

YOUTHS.

O, heed not, Hesper, this pretended rage,
 This sportive war which virgins love to wage!
 Enough for thee, that with a silent sigh
 They call thee oft their friend, and wish thee nigh.
 Come, sacred Hymen, source of all our joys;
 O, Hymen come, sweet God of nuptial ties!

VIRGINS.

As, in a garden fenc'd with skilful care,
 By herds uncropt, unwounded by the share,
 Some latent flow'r displays its blushing hues; 65
 Which, while it drinks pure gales, and fost'ring dews,
 Drinks the strong sunshine that its bosom warms,
 Each longing youth, each longing maid it charms;
 But, from the tender stem once pluckt, it fades,
 And charms no more the longing youths and maids:
 So, while the nymph her flow'r untouch'd retains,
 Her sex's dearest pride she still remains;
 But, from that nymph if one chaste bud be torn,
 Both youth and maid her worthless beauty scorn.
 Come, sacred Hymen, source of all our joys; 75
 O, Hymen come, sweet God of nuptial ties!

*Sed fuit in tenera tam dura superbia formâ,
 Nulli illum juvenes, nullæ optavere puellæ.*

OVID. *Metam.* 3.

Ur

JUVENES.

Ut vidua in nudo vitis quæ nascitur arvo, 50
 Nunquam se extollit, nunquam mitem educat uvam,
 Sed tenerum prono deflectens pondere corpus,
 Jam jam contingit summum radice flagellum,
 Hanc nulli agricolæ, nulli accoluere juvenci:
 At si fortè eadem est ulmo conjuncta marito, 55
 Multi illam agricolæ, multi accoluere juvenci:
 Sic virgo, dum intacta manet, dum inculta senescit.
 Quum par connubium maturo tempore adepta est,
 Cara viro magis, et minùs est invisâ parenti.

At tu ne pugna cum tali conjuge virgo. 60
 Non æquum est pugnare, pater cui tradidit ipse,
 Ipse pater cum matre, quibus parere necesse est.
 Virginitas non tota tua est; ex parte parentum est:

Ut vidua in nudo, &c.] This simile of the unpropped vine, which the youths sing, is a lovely counterpart to the preceding one, spoken by the virgins; the introduction of which is an admirable effort of our poet's genius.

Nulli accoluere juvenci.] I am astonished at those who, like Silviuſ, interpret *juvenci*, *bowes*; we cannot I think make sense, unless we understand *juvenes*.

Ulmo conjuncta marito.] This mode of expression is common both in prose, and poetry. Thus Pliny, *Cap. 1. Lib. 14. Jam in agro Campano populis nubunt vites, maritosque complexæ, atque per ramos earum procacibus brachiis, geniculato cursu scandentes cacumina æquant.* To this purpose likewise Horace:

Ergo aut adultâ vitium propagine

Altas maritat populos.

HOR. *Epod. 2.*

Sometimes his marriageable vines

Round bridegroom poplars tall he twines.

Virgi-

YOUTHS.

As unsustain'd some vine in desert fields
 Nor lifts its head, nor purple fruitage yields;
 But, bending down with weight, on earth it throws
 The drooping honours of its languid boughs, 80
 Whose tender shoots in wild luxuriance spread,
 And level with their parent root are laid;
 By lab'ring hinds that vine neglected lies,
 And youthful villagers the plant despise:
 But, if a kinder fate should bless the vine, 85
 And round some wedded elm it chance to twine;
 Not then neglected by the hind it lies,
 Nor does the villager the plant despise:
 So the chaste maid, grown old, ere wedlock's chain
 Has link'd her fate, is scorn'd by ev'ry swain; 90
 But, if in wedlock's chain she's timely bound,
 Her lover's hope, her parent's wish is crown'd.

Then, o, resist not, when thou'rt urg'd to prove,
 Sweet nymph, the transports of connubial love!
 Well it becomes thee, duteous to receive 95
 Whate'er thy parents may vouchsafe to give.

Virginitas non tota tua est.] The young Roman maids could by no means act for themselves; they were more particularly, than in the present age, under the guardianship of their relations. Thus Livy, *Lib. 34. Majores nostri nullam ne privatam quidem rem agere feminas sine auctore voluerunt, in manu esse parentum, fratrum, virorum.* Thus Menander:

Αλλὰ θυγάτηρ κτῆμα ἑργῶδες πατεῖ.

And

Tertia pars patri data, pars data tertia matri,
 Tertia sola tua est: noli pugnare duobus, 65
 Qui genero sua jura simul cum dote dederunt.
 Hymen ô Hymenæe, Hymen ades ô Hymenæe.

DE ATY. LX.

SUPER alta vectus Atys celeri rate maria,
 Phrygium nemus citato cupidè pede tetigit,

And again :

Χαλεπὸν θυγάτης κτήμα, δυσλίσσεται.

This division of virginity seems but a poor poetic conceit. For an account of the *dos*, or marriage portion, see Varro, *Lib.* 5.

LX.

This very singular poem, which some ignorantly pretend is the same written by Cæcilius, and alluded to in *Carm.* 32. is composed in Galliambics, so called from *Galli* (priests of Cybele, who were said to use this kind of verse in their sacred songs,) and *iambicus*: the metre usually consists of an anapest, or spondee; then two iambics, with a long catalectic syllable; to which are again added an anapest, and two iambics; as, *Vice veris et Favoni glacies resolvitur*; sometimes, that the verse may run more rapidly, a tribracus is put in the last foot, for an iambic; as, *Super alta vectus Atys celeri rate maria*. Hephæstion, Terentianus, Diomedes, and various grammarians treat of this species of verse. Mr. William Walsh, in his preface to Virgil's pastorals, speaking of the barbarism of rhyming hexameters, which, he says, Virgil held in abhorrence, adds; that "the French cannot imitate those wonderful spondees of Pythagoras; nor those swift numbers of the "priests of Cybele, which had the force to enrage the most sedate "tempers; nor can any modern put into his own language the "energy of that single poem of Catullus: *Super alta vectus Atys*, " &c." Mr. Gibbon too, in his *Decline and Fall of the Roman Empire*, gives a most respectable suffrage in favour of the present composition.

Not wholly thine thy chastity, my fair;
 Thy father, and thy mother claim a share;
 Each a third part, one only third thine own;
 Then how resist, where two contend with one? 100
 And surely they, who gave thy portion due,
 May give their interest in thy beauty too.
 Come, sacred Hymen, source of all our joys;
 O, Hymen come, sweet God of nuptial ties!

ON ATYS. LX.

HIGH o'er the waves, to Phrygia's wood-hung shore
 A rapid bark th' impatient Atys bore;

composition. Speaking of the allegorizing spirit of the later Platonists, who constantly inwove philosophic fable with their polytheistical mythology, he says: "But all the allegories, which ever issued from the Platonic school, are not worth this short poem of Catullus. The transition of Atys, from the wildest enthusiasm to sober pathetic complaint, for his irretrievable loss, must inspire a man with pity, an eunuch with despair."

GIBBON. *Vol. 2. Chap. 23. Note 18.*

Catullus recounts the history of the beautiful Atys, beloved by Cybele, differently from any other author. See his history in Ovid, *Fast.* 4. and *Metam.* 10. Servius, *Æn.* 8. Diodorus Siculus, *Cap.* 5. *Lib.* 3. Lucian, *de Deâ Syrâ*, affirms, that Atys was castrated by Cybele herself; and at last turned into a pine, which is sacred to that goddess: but this fabulous Atys must not be confounded with a true Atys, born dumb, son of Cræsus king of Lydia.

Phrygium nemus.] Meaning, in that part of Ida, where stands the mountain Dindymus, so called from its two tops, on which Cybele, or Dindymene was more particularly worshipped in Phrygia; all of which was sacred to her.

Devolavir

Adiitque opaca sylvis redimita loca deæ:
 Stimulatus ubi furenti rabie, vagus animi
 Devolvit illa acuto sibi pondera silice. 5
 Itaque ut relicta sensit sibi membra sinè viro,
 Et jam recente terræ sola sanguine maculans,
 Niveis citata cepit manibus leve tympanum,
 Tympanum, tubam, Cybelle, tua, mater, initia:

Devolvut, &c.] This word alludes to the convoluted texture of the parts, which, the poet says, Atys unrolled, as it were, by severing them; when their threads, he supposes, would naturally develop. The instrument employed for this rash purpose seems to have been the knife, used by the antient Jews for emasculation and circumcision, which was always of some hard stone. See Exodus, Chap. 4. ver. 25. The priests of Cybele were always females, or eunuchs, which were esteemed the same. Thus Ovid, speaking of this very Atys:

Ille etiam saxo corpus laniavit acuto

Testa.

OVID. *Fast.* 4.

And in like manner Juvenal mentions the high-priest of Bellona:

Mollia qui ruptâ secuit genitalia testa.

JUV. *Sat.* 6.

Citata cepit.] Catullus now makes Atys a female, being deprived of manhood. I have hazarded this change of sex in the translation.

Tympanum, tubam, &c.] If, according to the interpretation of Vossius, adopted by Vulpius, the meaning of the words be: "The *tympanum*, which supplies the place of the *tuba*, or which is "the *tuba*, at the sacrifices of Cybele;" observing, on authority, that the *tuba* was never used at her sacrifices: I then cannot conceive the propriety of the plural word *initia*. Besides, it seems strange that one instrument should supply the place of another so totally different. The *tympanum*, timbrel, or drum, was a thin leather,

Where Cybele's deep groves, and glooms profound
Circle with awful shade the hallow'd ground:

There, rest of reason, and by madness sway'd, 5
Man's rav'ling weights he lopp'd with flinty blade.

Now, when his limbs despoil'd of sex he found,
Saw the fresh life-blood trickling stain the ground;
Then, female stampt, her soul by conflicts rais'd,
With snowy hands the timbrel light she seiz'd, 10
The timbrel sacred with the trump to thee,
At thy dread rites, maternal Cybele!
And, as the loud drum her soft fingers struck,
Thus to her mates in song she trembling spoke.

leather, or parchment, stretched on a circle of iron, or wood;
hence called *terga cava tauri*: from its orbicular form it was sacred to Cybele, the mother of the round earth; though more probably, because she is said to have invented it. Vossius deduces it from the Hebrew *coph*; but it was perhaps of Syrian origin; for, according to Juvenal, the Romans had it from Syria:

*Jampridem Syrus in Tiberim defluxit Orontes
Et linguam et mores, et cum tibicine chordas
Obliquas, nec non gentilia tympana secum
Vexit.*

Juv. Sat. 3.

'Of late the Syrians left Orontes' home,
To sport on Tiber's banks, and visit Rome;
Where they their customs, and their language taught;
The slant-strung harp, the fife, the timbrel brought.

The *tuba* is supposed to be the common trumpet, of a deep base tone, which we now use in martial, and solemn musick: the same instruments were employed in the rites of Bacchus, as in those of Cybele. See Euripides, in *Bac.* and Strabo, *Lib.* 10. Lucretius, to whom

Quatiensque terga tauri teneris cava digitis, 10
 Canere hæc suis adorta est tremebunda comitibus;
 Agite, ite ad alta, Gallæ, Cybeles nemora simul,
 Simul ite, Dindymenæ dominæ vaga pecora;
 Aliena quæ petentes, velut exsules, loca
 Sectam meam exsecutæ, duce me, mihi comites 15
 Rapidum salum tulistis, truculentâque pelagi,
 Et corpus evirastis Veneris nimio odio,
 Hilarate excitatis erroribus animum:
 Mora tarda mente cedat: simul ite; sequimini

whom I would refer my reader for a particular account of the goddess, and her mystic solemnities, reckons up the four instruments, which form the *initia*, or sacred utensils of Cybele; though some understand by *initia*, the playthings with which the deity amused herself in her infancy:

*Tympana tenta sonant palmis, et cymbala circum
 Concava, raucisonoque minantur cornua cantu,
 Et Phrygio stimulat numero cava tibia mentes,
 Telaque præportant violenti signa furoris.*

LUCRET. Lib. 2.

The timbrels beaten by their hands resound,
 And hollow cymbals fill the void around;
 The threat'ning horn its hoarser musick winds,
 The pipe with Phrygian measure stings their minds;
 And now the rout with violence engage,
 Portend their weapons, and express their rage.

DUNKIN.

Vaga pecora.] The *Gallæ* are named *vaga pecora*, from *Gal-lus*, a river in Phrygia, whose waters rendered people insane, according

" Come on, ye priestess train, to yon high groves;
 " Together speed where your own goddess roves;
 " Together speed where she delights to reign,
 " Ye wand'ring herds of Dindymene's train;
 " Ye, who, like exiles to a foreign home,
 " Following my sect, led on by me, could roam; 20
 " Ye, who through ocean's storms have plough'd
 " your way,
 " And vanquish'd ev'ry danger of the sea;
 " Ye, who to Venus too much hatred bore,
 " And man's chief boast from your vile bodies tore,
 " Come on! and, as your desp'rate crimes excite, 25
 " Let your souls riot in the strange delight:
 " O, stop not, think not of a dull delay;
 " But thither haste where Atys points the way!

cording to Ovid, *Fast.* 4. Muretus says, from being but brutes, on account of castration. But Vossius asserts, it is by reason of their carrying their goddess on their backs, like horses, asses, or any *pecus*; as is evident from antique sculptures.

Veneris nimio odio.] That is; regardless of the tender offices of love, for which nature designed you.

Hilarate, &c.] This line, which has been variously altered and read, I would interpret thus: " Being roused to madness at the
 " recollection of your guilty folly, in suffering castration; indulge
 " that madness, till it even provokes joy; and thus endeavour to
 " make your misfortunes a source of happiness."

Phrygiam ad domum Cybelles, Phrygia ad nemora

Dea: 20

Ubi cymbalûm sonat vox, ubi tympana reboant,

Tibicen ubi canit Phryx curvo grave calamo,

Ubi capita Mænades vî jaciunt hederigeræ,

Ubi sacra sancta acutis ululatibus agitant,

Ubi suevit illa divæ volitare vaga cohors; 25

Quò nos decet citatis celerare tripudiis.

Simul hæc comitibus Atys cecinit nova mulier,

Thiasus repentè linguis trepidantibus ululat,

Leve tympanum remugit, cava cymbala recrepant,

Ubi cymbalûm, &c.] The ancient cymbals were like ours of brass, and concave; they were therefore called *acetabula* by Cassiodorus, and Isidorus; Xenophon compares them to a horse's hoof hollowed; they were struck together in the same manner as at present. The Phrygian pipe, said to be invented by the satyr Marsyas, is the most ancient musical instrument of the Greeks, except the pipe of Pan composed of many reeds; Mons. de la Grange tells us, it was of a deep tone, *grave*, between the Lydian, and Dorian pipe.

Curvo grave calamo.] In like manner Tibullus: *Phrygio tibia curva sono. Eleg. 1. Lib. 2.* The Phrygian pipe was a constant instrument at sacred festivals, and sacrifices. Virgil. *Æn. 9. ver. 618.* calls it *biforem*, from its form. Servius, speaking of this pipe, says: *Tibia Phrygia dextra unum foramen habet, sinistra duo; quorum unum acutum sonum habet, alterum gravem.* Casp. Bartholin. *de Tibiis, Lib. 1. Cap. 5.* tells us, that the Phrygian pipe was not really formed of a curved reed; but that it had a curved horn, or curved brazen end affixed to it, which rendered the sound deeper.

Mænades,

"Haste to yon Phrygian fane, yon Phrygian wood,
 "Where cymbals ring, where timbrels roar aloud, 30
 "The deep curv'd pipe where Phrygian minstrels
 "blow,
 "Where Mænades toss fierce their ivied brow,
 "Where in shrill screams their solemn rites they
 "pay,
 "Where the dread deity's mad numbers stray 34
 "With wonted step; there, there must we advance,
 "And bounding high in mystic measures dance."

Thus Atys, thus the new-made female sung
 To all her mates; and strait with quiv'ring tongue
 The chorus howls, the light-pois'd timbrels roar,
 And double din from hollow cymbals pour; 40

Mænades.] These priests of Bacchus, and Cybele, are well-known. Strabo gives a long account of them. This mention of their cries is similar to a passage in an ancient hymn to the goddess Rhea:

Οὐρεσιν ἢ χαιρεῖς, θητῶν τ' ὀλολύγμασι φεῖκτοῖς.

Nota mulier.] Many write *nota*; and others, rather more properly, *notba*. The lines that succeed are admirably descriptive of the horror produced from such a set of beings, and their clamorous instruments; the madness of Atys, which so exhausted his frame as to throw him asleep near his goddess's fane, only to awake to a sober recollection of his misery, greatly marks the poet.

Viridem citus adit Idam properante pede chorus. 30
 Furibunda simul, anhelans, vaga vadit, animo egens,
 Comitata tympano Atys, per opaca nemora dux,
 Veluti juvenca vitans onus indomita jugi.
 Rapidæ ducem sequuntur Gallæ pede propero,
 Itaque, ut domum Cybelles tetigere lassulæ 35
 Nimio è labore somnum capiunt sinè Cerere.
 Piger his labante languore oculos sopor operit,
 Abit in quiete molli rabidus furor animi.
 Sed ubi oris aurei Sol radiantibus oculis
 Lustravit æthera album, sola dura, mare ferum, 40
 Pepulitque noctis umbras vegetis sonipedibus,
 Ibi Somnus excitum Atyn fugiens citus abiit;
 Fugientem eum excepit dea Pasithea sinu.

Vegetis sonipedibus.] Virgil uses this fine epithet more than once; and Gray, in his Ode on the Progress of Poetry, has improved upon it:

Two coursers of etherial race,

With necks in thunder cloath'd, and long-resounding pace.

Pasithea sinu.] Catullus could not have expressed more poetically Atys' waking, than by saying, that Somnus, the god of sleep, flew from him to his wife Pasithaë, whom he procured by the intervention of Juno. Thus Homer, *Iliad* 14.

Αλλ' ἔγωγε καὶ τοὶ χαρίτων μίαν ὀπλοτεράων

Δώσω δρυϊσμέναι, καὶ σὴν κεκληῖθαι ἀκοιτιν,

Πισιδὴν, ἧς αἶν' ἰμείραι ἡμᾶτα πάντα.

Which Pope thus turns into English:

For know, thy lov'd one shall be ever thine,

The youngest Grace, Pasithaë the divine.

Vossius does not seem to be aware of this allusion; for he says, Pasithaë is happily introduced, the Graces being supposed to sooth care.

Then the mad choir, with sacred rage possess'd,
 Up Ida's verdant steep impetuous pass'd.
 Lo, with her timbrel, e'en thro' thickest shades,
 Wild, trembling, lost, the breathless Atys leads!
 So furious flies the heifer yet unbroke, 45
 When first her neck disdains the galling yoke:
 With rapid step the priestess train pursue,
 Following their leader; till the wearied crew,
 Soon as they reach'd to Cybele's sad home,
 Fasting, in slumber sunk, with toil o'ercome; 50
 Sound sleep with stealing langour weighs their eyes,
 And the soul's frenzy in a soft calm dies.

Scarce had the sun in majesty of light
 O'er the pure regions of ethereal white,
 O'er earth's firm globe, and o'er the billowy sea, 55
 Darted his golden look, his visual ray;
 Scarce his loud-sounding footed steeds had driv'n
 Each shade reluctant from the vault of heav'n;
 When, waken'd by the drowsy God who fled
 On hasty wing to seek Pasithaës' bed, 60
 Atys arose; breaking her balmy rest;
 Altho' insensate, yet of sense possess'd.

care. Some read *Pasitheo sinu*, as though one would say, Cybe
 lean, a bosom that contained all the Gods; *Pasithea* being a name
 of the *Mater Deorum*.

Ita de quiete molli rabida sinè rabie,
 Simul ipsa pectore Atys sua facta recoluit, 45
 Liquidâque mente vidit sinè queis, ubique foret;
 Animo æstuante rursum, reditum ad vada retulit.
 Ibi maria vasta visens lacrymantibus oculis,
 Patriam allocuta mœsta est ita voce miseriter;
 Patria ô mea creatrix, patria ô mea genetrix, 50
 Ego quam miser relinquens, dominos ut herifugæ
 Famuli solent, ad Idæ tetuli nemora pedem;
 Ut apud nivem, et ferarum gelida stabula forem,
 Et ut omnia earum adirem, furibunda, latibula:
 Ubinam, aut quibus locis te positam, patria, rear?
 Cupit ipsa pupula ad te sibi dirigere aciem, 56
 Rabie ferâ carens dum breve tempus animus est.
 Egône à meâ remota hæc ferar in nemora domo?
 Patriâ, bonis, amicis, genitoribus abero?
 Abero foro, palæstrâ, stadio, et gymnasiis? 60

Rabida sine rabie.] This expression is somewhat Shakesperian.
 Tho' this be madness, yet there's method in't.

SHAK. *Hamlet. Act 2. Scene 2.*

Sinè queis.] More particularly alluding to the loss from emasculation.

Egône à meâ remota, &c.] Similar to this is the complaint of Hippolytus, in Euripides:

Ἀλλὰ χαίρω ὄλις καὶ γὰρ, &c.

Abero foro, &c.] Atys here enumerates the various diversions he once frequented; as the theatre, the amusements of the Forum, the exercises in the *palæstra*, the races in the *stadium*, and other sports.

Decus.

Revolving in her mind those acts she'd done,
And, calmly conscious of her treasures gone,
Conscious on what ill-fated coast she stood, 65
Again fresh frenzy stirr'd her fever'd blood;
Quick to the shore she measur'd back her flight,
Far o'er the white waves cast her aching sight,
And, as the tears in scalding torrents ran,
Thus to her country sorrowing she began. 70

“ Dear, parent soil! from whence I've dar'd to roam,
“ Like some poor slave that flies his master's home;
“ Wretch that I am! have madly dar'd to go
“ Where lurid forests frown on Ida's brow,
“ Mid snows, and where fierce beasts in dampness
“ dwell, 75

“ Seeking, infuriate, each wild monster's cell:
“ O, where dost thou, my native country, lie?
“ Thee in what distant spot shall fancy spy?
“ Fain, for that little space from madness free,
“ Would mine eyes fix their straining balls on thee:
“ O lost, o banish'd from my pleasing home!
“ These foreign woods must I for ever roam?
“ Quit all I have, my friends, my natal earth,
“ Distant from those who gave my being birth?
“ No more the Circus, or the Forum grace, 85
“ Vie in the ring, or urge the doubtful race?

Miser ah miser, querendum est etiam atque etiam,
anime.

Quod enim genus figuræ est, ego non quod habu-
erim?

Ego mulier, ego adolescens, ego ephebus, ego puer,
Ego gymnasii fui flos, ego eram decus olei:

Mihi janua frequentes, mihi limina tepida, 65

Mihi floridis corollis redimita domus erat,

Linquendum ubi esset orto mihi Sole cubiculum.

Egône deûm ministra, et Cybeles famula ferar?

Ego Mænas, ego mei pars, ego vir sterilis ero?

Decus olei.] An expression arising from the custom of anoint-
ing the body with oil before wrestling. Thus Virgil, *Æneid.* 3.

Exercent patrias, oleo labente, palæstras.

All bright in suppling oil, my friends employ

Their limbs in wrestling.

PITT.

Limina tepida.] *Tepidus* here metaphorically implies friendly;
as we say now, "a warm house:" in like manner Cicero, *Phillip.* 2.
Calebant in interiore ædium parte totius reipublicæ nundinæ.

Floridis corollis.] A figurative expression for having many
admirers. Roman gallantry taught the lover to hang, in the night,
wreaths of flowers on the door of his beloved object. Theocritus,
Idyl. 2. mentions this custom. Tibullus thus records it:

Te meminisse decet quæ plurima voce peregi

Supplice, cùm posti florea sarta darem.

TIB. *Eleg.* 2. *Lib.* 1.

Then recollect my many wreaths of yore,
How oft you've seen me weep, insensate door!

GRAINGER,

And

- " Ah wretched soul ! ah wretched in extreme !
 " What boundless pity do thy sorrows claim !
 " Did I not ev'ry various form assume ;
 " Boy, stripling, youth, and female too become ? 90
 " In all the sports I once conspicuous shone,
 " From ev'ry wrestler ev'ry prize I won :
 " When with the rising sun I left my bed,
 " What suppliant numbers round my gates were
 " spread !
 " My welcome house was fill'd with friendship's
 " throng, 95
 " And on my door love's votive garlands hung !
 " Shall I of gods the humble handmaid be ;
 " The tame, the abject tool of Cybele ?
 " Be rank'd with Mænades, and only boast
 " Half of myself, a man with manhood lost ? 100

And likewise Lucretius :

*At lacrimans exclusus amator limina sæpe
 Floribus, et sertis operit, postesque superbos
 Ungit amaracyno, et foribus miser oscula figit.*

LUCRET. Lib. 4.

Meantime excluded, and expos'd to cold,
 The whining lover stands before the gates,
 And there with humble adoration waits ;
 Crowning with flow'rs the threshold and the floor,
 And printing kisses on th' obdurate door.

DRYDEN.

Phrygiæ

Ego viridis algidâ Idæ nive amicta loca colam? 70
 Ego vitam agam sub altis Phrygiæ columinibus,
 Ubi cerva sylvicultrix, ubi aper nemorivagus?
 Jam jam dolet, quod egi jam jamque pœnitet.
 Roseis ut huic labellis palans sonitus abît,
 Geminas deorum ad aures nova nuncia referens; 75
 Ibi juncta juga resolvens Cybele leonibus,
 Lævumque pecoris hostem stimulans, ita loquitur;
 Agedum, inquit, age ferox, i, face ut hinc furoribus,
 Face ut hinc furoris ictu reditum in nemora ferat,
 Mea liber ah nimis qui fugere imperia cupit: 80
 Age, cæde terga caudâ, tua verbera patere:

Phrygiæ columinibus.] Turnebus, by *columina*, understands the trees on the tops of the Phrygian mountains; which Scaliger reprehends, interpreting *columina*, the mountains themselves, that seem to be the columns, or props of the heavens: Vossius, however, supports Turnebus's opinion, and says; if Atys dwelt *sub Phrygiæ columinibus*, or *montibus*; how could he talk of living on snow-clad Ida, in the preceding line? for the foot of these mountains forms a rich pasturage, never touched by snow. But I must confess, the criticism is too fine-drawn to be admitted in poetry.

Leonibus.] Cybele's chariot was represented drawn by lions, to shew the superior influence of the *Magna Mater* over all creation, by taming to the yoke the fiercest animal in it. It is feigned that Hippomenes and Atalanta were transformed into Cybele's lions.

Lævumque pecoris hostem.] Why Cybele should in preference chuse the lion from the left side of her car, to pursue Atys; and why,

" On verdant Ida capt with chill frost stay?
 " Beneath these Phrygian heights waste life away?
 " Where bounds the fleet stag thro' its native shades,
 " Where prowls the restless boar mid fearful glades.
 " Ah no! ah no! I mourn for what is past; 105
 " And shame, repentant shame succeeds at last!"

Such from her rosy lips the sounds that flew;
 Sounds, to the gods which bore these tidings new;
 Sounds, which when heard by Cybele from far,
 Quick she unyok'd her lions from their car; 110
 And to the left hand beast, of herds the dread,
 Provoking with wild fury, thus she said.

" Fly, monster, fly! and to these haunts again
 " Chase the bold slave who scorns my potent reign:
 " Go, lashing with strong tail thy flanks around;
 " Let blow succeeding blow responsive sound;

why, as it should seem, this was more particularly fierce, and the foe of cattle, it is difficult to conjecture. Parthenius, in his comment, has the following words: *Levum bostem: leenam quæ olim fuit deæ inimica; quum ejus sacrum una cum Hippomene incestavit.* The left-hand beast was possibly supposed that into which the nimble-footed Atalanta was transformed; therefore, from its native swiftness, more proper for pursuit.

Cæde terga caudâ.] Beasts of prey, it has been observed, lash themselves very violently with their tails, when enraged; inso-much that they roar, seemingly with the pain they cause themselves.

Face cuncta mugienti fremitu loca retonent:
Rutilam ferox torosâ cervice quate jubam.
Ait hæc minax Cybelle, religâtque juga manu.
Ferus ipse sese adhortans rapidum incitat animum:
Vadit, fremit, refringit virgulta pede vago. 86
At ubi humida albicantis loca litoris adiit,
Tenerûmque vidit Atyn prope marmora pelagi;
Facit impetum: ille demens fugit in nemora fera:
Ibi semper omne vitæ spatium famula fuit. 90
Dea magna, dea Cybelle, Dindymi dea, domina,
Procul à mea tuus sit furor omnis, hera, domo:
Alios age incitatos, alios age rabidos.

FINIS PRIMI TOMI.

“ Let dreadful echoes bellow back thy pain ;
“ And shake with sinewy neck thy yellow mane.”

The goddess threat'ning spoke : with vengeful
hands

Then quick unloos'd her desp'rate lion's bands ; 120

The desp'rate lion, at her awful word,

Feels his hot blood with indignation stirr'd ;

He starts, he roars ; with well-collected force

Uproots each sapling in his devious course ;

And, reaching where the white waves bathe the
strand, 125

Sees nigh the marble sea young Atys stand,

Then onward springs ; whilst, vanquish'd by surptise,

Back to her woods of savage gloom she flies ;

And there for ever, ever doom'd to stay,

In bondage vile she lingers life away. 130

O, mighty Cybele ! o, first of pow'rs !

O, sov'reign queen, whom Dindymus adores !

Far from my mansion all thy fury turn :

Souls more intemp'rate fire, souls more impassion'd
burn !

"And shake with snowy neck the yellow mane"
"And dreadful echoes bellow back the pain"

The goddess, like a bird, with wings
stands

It is a dark thought, but deep the lion's mane
The deep, the deep, the deep, the deep

It is a dark thought, but deep the lion's mane
The deep, the deep, the deep, the deep
The deep, the deep, the deep, the deep
The deep, the deep, the deep, the deep
The deep, the deep, the deep, the deep
The deep, the deep, the deep, the deep
The deep, the deep, the deep, the deep
The deep, the deep, the deep, the deep

See right the mind, the young, the young
The young, the young, the young, the young
The young, the young, the young, the young
The young, the young, the young, the young
The young, the young, the young, the young
The young, the young, the young, the young
The young, the young, the young, the young
The young, the young, the young, the young

O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers
O, mighty Cybele, O, first of powers

ERRATA IN VOL. I.

- PAGE XXvi. Life LINE 9. *For ambic read iambic.*
- 4. Notes — 13. *For natorum read notorum.*
- POEM 10. — 1. *For forum read Forum.*
- 12. — 13. *For μνημόσιων read μνημόσυον.*
- PAGE 40. Notes — 1. The same.
- 46. — 3. *For satyrized read satirized.*
- — — 5. *For verse read verses.*
- POEM 17. — 11. *For freed man read freedman*
- 36. — 21. *After ceaseless put a comma.*
- 37. TITLE *For RAVIDIUS read RAVIDUS.*
- POEM 41. LINE 12. *For Antium read Antius.*
- PAGE 123. Notes — 1. *Dele and.*
- 131. — 6. *For Nicea read Nicæa.*
- POEM 58. — 33. *Dele the comma after bow'r.*
- — 96 & 102. *For waining read waning.*
- PAGE 206. Notes — 13. *For tribracus read tribrachus.*
- 208. — 11. *Dele Testa, and put a period after acuto.*
- POEM 60. — 40. *For from read the.*